TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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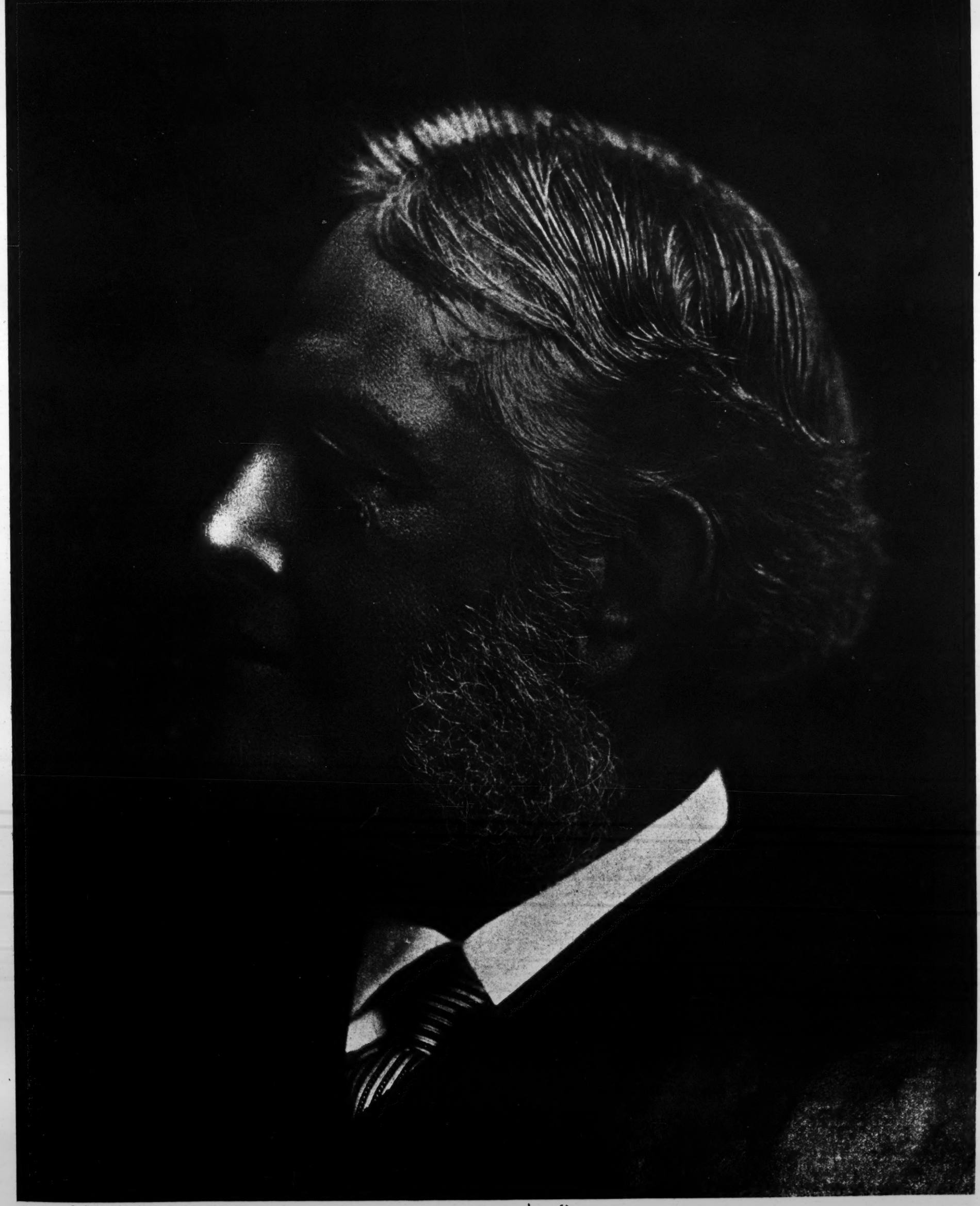

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A. M. PALMER.

BORN JULY 27, 1840; DIED MARCH 7, 1905.

THE MATINEE GIRL

WE were a family of radical Ibsenites until we went to a matinee of When We Dead Awake last week. Now we are of the firm opinion that that sort of dead should remain asleep, and Aunt Jane has taken the complete set of Ibsen from the drawing-room table and put it in the back row of her double-shelved bookcase in the sewing-room, where it is as obscure and inoffensive as a second row chorus girl who tra-las behind a this-season show girl.

We all feel a little hurt at Ibsen. We can forgive anything that we can understand. But to our limited understandings it seemed that When We Dead Awake started nowhere and arrived at the same place.

First, Frank Losee got on our nerves with his Alpine hunter shout. If his voice once sank to anything less than a calliope's grand concert pitch it was when I took Aunt Jane to the dressing-room to patch up her ragged nerves with amber vinegar. He assured everybody that his best friends were his dogs, and we were unchristian enough to wish they would prove their friendship by biting him into a lower pitch.

Then Frederick Lewis' deep-set gaze added to the nervous tumult. When Dorothy Donnelly, playing his wife, said, "You are getting ugly," a gray-haired woman in an apple-green waist began to applaud; but all of the still reverent Ibsenites said "Hsh!" and hoped for the best.

Then came wandering by Florence Kahn. Florence is like olives. You have to cultivate a taste for her, and when you have painfully mastered it you may enjoy yourself with the Kahn cult, for there is one, unhappily for Florence, for to occasion a cult is to stop growing. Even we who have not finished our olive preparation remember her excellent reading of—wasn't it a prologue to Mansfield's production of Henry V? And I think it was in Ulysses that she was so impressive during its little life. Then she fell into Rosmersholm, that great fall, and even the cult sighed. And when she said so persistently and monotonously that she was dead we wished—never mind; but why Professor Arnold Rubek, the sculptor with the deep gaze, wished her to be otherwise than as we wished her was incomprehensible.

Dorothy Donnelly at least gave the impression of being humanly alive. It was like seeing a fellow sightseer in a morgue. And Evelyn Wood as the nun was beyond criticism, perhaps because she had only one line. And the dogs walked across the stage well, displaying no self-consciousness. Mother says there is some good in everything. In When We Dead Awake it was the scenery.

When the physique of a player does not fit the part his art must overtower the defect if he would have us forget it, or at least lose sight of it.

This Strange Lady who years after she has been the sculptor's model came back to him at a Norwegian bath and assured him that she had had two husbands, one of whom she drove mad, the other killed by the more direct method of the knife, and as she frequently observed, has had "many children," complains bitterly that she has lost her soul. It has wandered away because he never loved her "with his senses." This, although the slim, shrouded lady seems anything else than corporeally inviting, he is now prepared to do, although even then you inwardly suspect him of the ulterior motive of wanting her to pose for him again, that he may fashion another marble figure like the one for which she had posed and which had made him rich and famous. You cannot believe that his ardor is other than mental, although he repeats sighingly, with evident effort at a Don Juan effect, "A Summer night on the uplands—with you—with you!"

The "Summer night on the uplands—with him—with him" idea seems to appeal to the strange "dead" lady, and they set out for the high mountains, and meet there the sculptor's wife, who has practically decided in favor of the same sort of diversion with some one else, although this seems a slight and inconsiderable incident to the sculptor and his former model. They climb still higher on the stage scenery and tumble premeditatedly off, and the nun comes on and says "Pax vobiscum," and you put on your rubbers and go home, wondering irritatedly what on earth they tumbled off the scenery for when Rubek's wife had promised to free him and the "strange lady" had said on oath that she had killed her last husband. He might have married her and lived happily until she chose to give the active knife a little more exercise.

We wouldn't have cared about the self-murder if there had been a reason.

Henceforth if we are Ibsenites we will be Ibsenites with reservations. But we do not blame Ibsen nor ourselves wholly. His lines might have been illuminated. Might have been, but were not.

The English who write uncivil things about us say, with some truth, that in this era of the drama we Americans have set up personality and forsaken art as an object of adoration. But is this stricture true only of America?

We all wanted to see Ellis Jeffreys, whom we have so often been assured was leading woman at the Haymarket in London. We saw her in a somewhat foolish play, The Prince Consort, which will never make an appeal in this country, where the only monarch is the American wife, whose reign no husband dares twice to dispute. We saw a tall, beautiful woman whose personality was convincing but whose art was not. When we have seen her in another and stronger play we shall see whether in some native instances the English do not put personality before art. Besides, there is always quotable the conquest of London by Edna May, and the reconquest by Camille Clifford, a girl with a form but without a line.

Concerning art, there was a good deal of it, and nature, too, in the performance of Kate Phillips, who plumply and pleasingly played the Queen's aunt, the relict of three husbands and the would-be siren of a bashful officer of the guards.

And of the best American art we always have excellent specimens while William H. Thompson and Henry E. Dixey are on the stage.

The theatrical profession is the most generous in the world and the busiest. Most players are like big-hearted, impulsive children, particularly in their attitude to members of their own fraternity, but theirs are busy lives and the road and the marvels thereof drive the most vivid images from their minds unless they force themselves to remember. A benefit for a stricken actor or actress rarely lacks volunteers. But afterward, what?

On tour and *au revoir!* And so often under the light *au revoir* fate is whispering its undertone farewell.

This, you whom Colonel Ingersoll lovingly called the children of the stage, is only by way of a suggestion. Remember the shutins!

I can name a half-dozen of them in New York, and there are doubtless as many in all the other large cities, players who in quiet and in a piteous homesickness for the stage and a desperate loneliness for their old comrades are waiting for their last cue.

It is their part to lie in the semi-darkness of a sick room and listen for a stray sound from the big, noisy world. Ruskin has named illnesses "stops in the music of life," but these shutins know that the last strain of the music has been played, that this stop precedes the final hush. They strain their ears for a sound from the vital world. Their faces brighten at the postman's ring. It may be a letter for them, or at least a paper, something that the waves of life beating against this closed-in world have washed at their feet—something that some one who remembers has sent. And the light fades when the postman has gone and left them empty-handed.

One of these shed slow, miserable tears one day a week before the end.

"They have all forgotten," he said. "Not a word has come to me from the outside world for nearly a month, not since Miss Blank sent me the clipping comparing Brown's work in The Shaughraun with mine of ten years ago. It was very kind of her, very kind—and this is midseason, and nearly every one on the road. I am an old grumbler—but——" and the gray old face was hidden deep in the pillow.

Before he died the old comedian played a last part with unctuous delight. One of those actresses who remembered came in to see him.

"The company closed last week. I have only been in town a day. I came as soon as I heard you were ill," she said. "Shall I read to you?"

She read on and on. He had taken a fancy for a play of Molière, and he was so quiet that she thought he was falling asleep. When she looked up he had fixed bright, wide eyes upon her.

"I'm afraid I have tired you. It would be better to leave you alone."

"No! Wait—wait!" he cried. "You must stay until some one comes. I—you see, I can't bear to be alone."

She read on until there was a quick rap at the door.

"Come in," cried the sick man, exultantly.

A young man entered and walked over to the window and looked down at her with perplexed, uncertain eyes. She looked from him to the bed. The old actor was smiling.

"I sent for him," he said. "It was my fault. You were so intent upon the play that you did not see me scratch off that telegram and give it to the man. I know each of you said you would not take the first step toward a reconciliation. Neither of you has. It was I who took the first step for both of you. I want you two stubborn children to make up while I take a nap. I shall be asleep a long time."

Two days later this reunited couple went with him as far as they could into the shadows, and he pressed their hands and whispered "Goodbye."

It is actors such as this, playing their last grim part to four unresponsive walls and an ever-deepening silence, I would have you remember. Send them a cheerful "notice" of some one they used to know, a reference to a role they used to play, the queries of the boarding-house mistress who remembered them because they were so fastidious as to hot plates and clean collars, the old programmes of openings in which they originated roles, the ancient joke resurrected by Charlie Norton last week, the anecdote of the snowbank and the late train and the nervous passenger—no matter how trivial. They prove that he is not wholly forgotten. They cause a footsteo to pause at his door. There is something for him, and from the big, outside world.

The Hippodrome asserts on a thousand posters that it is "The National Theatre." No, dear correspondent, it was not built by the National Art Theatre Society. THE MATINEE GIRL.

TESTIMONIAL TO JOHN JACK.

The many friends and fraternal brethren of that veteran actor, John Jack, wish to express their personal esteem by giving him a special testimonial, which will take place in the Grand Lodge Room of the Masonic Temple, Twenty-third Street and Sixth Avenue, Wednesday evening, March 22. The programme will consist of the quarrel scene from The School for Scandal, and a protean sketch, which will be given by John Jack and Annie Firmin Jack. Mrs. Jack will also sing some songs she has recently composed and that have been highly praised by those fortunate enough to have heard them. Many of those best known in vaudeville have volunteered for other numbers of the varied list of attractions. Percy Plunkett will give a dashing finish to the evening by his comedy playlet, My Wife's Mother. The tickets are selling fast and the evening promises to be the complete success it deserves to be.

ACTORS' SOCIETY'S BUILDING FUND.

The Building Fund of the Actors' Society is steadily increasing. The society is very actively planning for its two benefits. The benefit March 21 is to be given at the Hollis Street Theatre in Boston by Charles Hawtrey, that of April 11 at the Criterion Theatre in New York city, for which a big bill is in active preparation. Recent contributions to the building fund are: G. D. Macintyre, $100; "Contribution," $67.28; "Contribution," $46.07; Lucille La Verne, $25; Lewis Baker, $10; Nellie Callahan, $10; Anna L. Bates, $8; Claude Gillingwater, $5; Archie L. Shepard, $5; Laurette Allen, $3; Julius McVicker, $3; Frank Trollis, $1; Mabel Van Valkenburg, $1; May McKay, $1; George Louder, $1; Sisters Le Blanc, $1; Harry K. Hamilton, $1; Beatrice E. Flint, $1; Mrs. G. H. Dimock, $1; M. B. Curtis, $1.

PLANS FOR WILTON LACKAYE.

Wilton Lackaye will appear at the Majestic Theatre, Brooklyn, for two weeks in The Pit, beginning March 13. This will be the last time that he will appear in the East in this play. After a revival of Trilby with the original cast, including Virginia Harned, Burr McIntosh, Martinetti and the other members of the original company, Mr. Lackaye will be presented by his manager, William A. Brady, in his own dramatized version of Victor Hugo's Les Miserables. It is the intention that after the revival of Trilby, to be made in Chicago toward the close of the Summer, Mr. Lackaye will appear in The Pit in San Francisco, Denver, New Orleans and through the South. He will arrive in New York about Christmas and will produce his own play some time during the holidays. It has been decided to call it From Darkness to Dawn.

ZIRA PRODUCED.

Margaret Anglin appeared at the Star Theatre, Buffalo, March 6, in Zira, an emotional drama by J. Hartley Manners and Henry Miller. The play consists of a prologue and three acts. A Wilkie Collins novel furnished the plot, which is carried out along modern lines. Beginning in shell-swept Pretoria, just after the capture by English troops, the play ends in an ultra fashionable mansion in London. It gives Miss Anglin a stronger opportunity than she has had since Mrs. Dane's Defense. A large audience greeted her warmly.

FATHER TALBOT SMITH'S SPEECH.

As announced in THE MIRROR of last week, Mrs. Fiske and the Manhattan company appeared at the Manhattan Theatre on Monday afternoon, March 6, in a special performance of Leah Kleschna for the benefit of the Regina Angelorum, the home for working girls of New York, under the direction of the Sisters of Mercy. This was the third annual matinee given for this charity by Mr. and Mrs. Fiske at the Manhattan, and the theatre was thronged, many clergymen of the Catholic Church being present. After the performance the Rev. John Talbot Smith, chaplain of the Sisters of Mercy, was called upon for an address. He said:

"Ladies and Gentlemen: As the youngest and undoubtedly the handsomest member of the committee in charge of this entertainment, it devolves upon me to return the thanks of the Sisters of Mercy to Mr. and Mrs. Fiske and the Manhattan Theatre company for their generous services on this occasion. I might end my remarks at this point with a simple 'I thank you,' and I could utter the phrase in a way that would move you to tears; but I know very well that you do not wish to be moved in that way, that you prefer an exhibition of all my powers of eloquence, in order to make our return of thanks worthy of the gift and the givers. And I know, also, that our hosts of this afternoon, Mrs. Fiske and her company, who are right here behind the curtain listening intently, desire as fine a specimen as I can give of that spontaneous speech in which the clergy are proficient, but which is utterly beyond the acting fraternity, with all its skill and elegance in action and utterance. [Laughter and applause.]

"And who could not be eloquent in such surroundings, and on such a theme? We are assembled in the most charming theatre of the city, charming as the home of true drama, and still more as the one spot in New York, the one public place, free from the grasp of the Trust, probably the only public place in which you will not find its flat and heavy foot firmly planted. [Loud applause.] The earnings of this occasion are therefore the natural fruit of honest labor, and go to the charitable work of the Sisters of Mercy without the stain that attaches to ill-gotten money. [Applause.]

"For the third time has Mrs. Fiske with her company come to the aid of the home for the working girls. The gift of her services is enhanced tenfold by the character of the giver. In Mrs. Fiske we have not merely an actress, but an artist with the divine fire burning within; she must soar to-morrow far above what she has achieved to-day. In Mr. Fiske we have a manager whose character, taste and ambition promise a successor to the lamented Augustin Daly; and these two have given us a company of which the like has not been in the city since Daly's time. It is the fashion of the commercial traders in the drama to give us what they call specialists; the man who can murmur 'I love you,' and nothing more; or who can shout 'revenge and blood!' and nothing more; or who can just say roguishly 'G'wan,' and nothing more. The Manhattan company has a group of artists who can act, and the specimen of their art provided in the interpretation of Leah Kleschna gives us hope for the future of the stage.

"You witnessed the growth of human virtue in Leah; you saw the true power concealed under the thief in Kleschna himself; you felt that all was not lost in the nature of the second burglar when you saw the power of his true love for Leah; you felt intense pity for the lost soul, young Berton, for whom the time is as much to blame as his own sins; and you rejoiced at the faith in human nature displayed by Deputy Sylvaine, and at its justification in Leah. Now, only artists could make you feel these depths of nature. Mere mimics could never do it, and the artists must have finer stuff in them than the search for salary and reputation alone. They must have the soaring spirit, and the opportunity for its development. Commercialism will never give them the opportunity, never recognize the artist. On the contrary, it will destroy both, and turn artists into tawdry mimics.

"Now I see the natural development of the drama into a higher phase later on, when we Christians have exorcised the evil and insolent spirit of agnosticism which has possession of the stage to-day. Why should not Mrs. Fiske use her art in the creation of such a character as the blessed Agatha, or Cæcilia, or Fabiola, or Calista? What a Theodosius would Mr. Mason, with his splendid voice and regal dignity, give us! How finely and tenderly would Mr. Arliss portray the character of Philip Neri! What a rugged Hildebrand would Mr. Cartwright make, how true and sincere a Pancratius Mr. Mack would bring before us! And what a consolation to all these actors to present the noblest characters of Christian history, and to be connected in the minds of thousands for fifty years with the loveliest and saintliest souls that honored our earth with their presence!

"I think Mr. and Mrs. Fiske are on the way to give us these glories. For their enterprise, their independence and their high achievement I thank them; and for the bringing of that achievement to the service of a noble work in behalf of the poor workers I thank them a thousand times, in the name of this audience, of the Sisters of Mercy, and of the workers themselves." [Long and loud applause.]

CONRIED TO KEEP THEATRE.

Heinrich Conried has set all rumors at rest concerning the future management of the Irving Place Theatre by announcing that he has decided not to give up his lease of the house, and that for the next eight years he will continue to manage it, presenting in German the same order of plays that have been seen there since he assumed control of the theatre. Many prominent patrons of the theatre, when they heard that Mr. Conried was considering the advisability of giving up the house, went to him and asked that he reconsider his determination and remain in charge of the theatre. They finally prevailed on him to retain the management, although it will mean that his duties in connection with the direction of both the Metropolitan Opera House and the Irving Place Theatre will make him about the busiest manager in New York.

LETTER BRINGS $46.

A fine letter of David Garrick was among the many interesting autographs in the auction sale the night of March 9 of the valuable collection of the late Surrogate John H. V. Arnold. It brought $46. Eight letters of Edwin Forrest were also sold. One of these was dated Philadelphia, June 10, 1867. A one-page letter of Joseph Grimaldi, the celebrated comedian and clown, March 4, 1820, brought $14.60. A letter of Samuel T. Coleridge, the poet, to his publisher, was sold for $4.25.

RUSSIAN PLAYERS HERE.

The Russian company of fourteen players who fled from Russia and who played in London, arrived in New York March 9 on the *Oceanic*. The organization is headed by Paul Orleneff and his wife, Madame Nasinoff. They speak only Russian and a little French. They present a play called The Chosen People, the author of which, M. Tchirkoff, is in prison. They do not know in what theatre they will appear, where they are going or what their plans will be, but are confident of success.

PURCHASED A THEATRE.

Belasco and Meyer on March 8 purchased the Columbia Theatre, Portland, Ore., including ground and building. They will extend their stock circuit, which includes the Alcazar and Central, San Francisco, and the Belasco Theatre, Los Angeles.

At liberty, Ada Boshell, next season; characters. * * *

REFLECTIONS

Anna Stannard gave a poetic recital at Madison Square Theatre last Monday afternoon. She appeared in Dante Gabrielle Rossetti's Eden Bower. The scene, the outskirts of the Garden of Eden, was presumably realistic. In a snake-like costume, with lightning effect and rolling thunder and in a deep, tragic voice, she represented Lilith, Adam's companion before Eve. It was, as intended, a striking effect. Marie Blanche Hillinshead sang a selection from Gounod's "Recitative and Cavatina," and "Mon Cœur s'ouvre a ta voix," by Saint-Saens. With a complete change of scene, plain black drapery for a background and a gown of richest purple, Miss Stannard recited Oscar Wilde's "The Ballad of Reading Gaol." Miss Stannard in this was sympathetic and dramatic.

William Stuart and Anna Hollinger, of Charles E. Blaney's Curse of Drink company, were received in private audience by Cardinal Gibbons at his residence in Baltimore last week. During their visit His Eminence blessed a jeweled cross that recently came into Miss Hollinger's possession, having been an heirloom in her family.

Anna Held and her husband, Florence Ziegfeld, Jr., sailed for London on the *Kaiser Wilhelm der Grosse*, March 7. Miss Held's American tour, which was to have begun this month, will not begin until after she has apepared in London.

Charles Dickson has closed with The Simple Life.

Edna Earl Andrews, wife of Harry O. Andrews, is convalescing from her fourth surgical operation at the University Hospital in Kansas City, Mo., and wishes to thank her friends for their good wishes and remembrances.

A. H. Knoll and his orchestra gave a benefit concert at the Majestic Hotel, Hot Springs, Ark., March 3, for those who lost everything in the late million dollar fire. Lottie Gilson, Billy Hart, Ed Lytell, Arthur Shannon and others donated their services, and a considerable check was turned over to the relief fund.

M. Rice, who has been in the theatrical business for the last twenty years, in advance or manager with some of the best attractions on the road (the last two seasons manager of The Texas Steer), has decided to retire and settle down on a fine fruit and stock farm that he has recently purchased at Orchard Park, near Buffalo, N. Y. He and his wife will be pleased to see their friends any time they happen to be in Buffalo.

M. W. Taylor's Why Girls Go Wrong company closes its season at Parkersburg, W. Va., March 21.

James Horne is being starred by William H. O'Neill in James A. Herne's Hearts of Oak, Mr. O'Neill having acquired the rights from Mrs. Herne.

Colonel Henry Higginson, of Boston, gave a luncheon to Ellis Jeffreys at the Waldorf Friday afternoon. Among the guests were Mr. and Mrs. Harry Payne Whitney, Charles T. Yerkes and Lady Maitland.

Frank W. Healy, business representative of Rowland and Clifford's theatrical enterprises in the West, severed that connection recently to accept the position of assistant manager of the Tivoli Opera House in San Francisco. Mr. Healy has had charge of the Western Gamekeeper and Over Niagara Falls companies during the past few seasons, and much of the success was due to his energy and pleasing personality.

A. G. Andrews completed sixteen years in Richard Mansfield's company Feb. 22. Mr. Mansfield was in New Orleans at the time, and after the performance he gave a supper in Mr. Andrews' honor to which were invited the leading artists of Mr. Mansfield's company and many residents of prominence in New Orleans.

John Griffith will be presented next season by John M. Hickey in an especial production of Richard III. John Griffith's tour in Macbeth will continue to May 20, making a season of forty-one weeks without a single day lost. Most of his present company have been with him three seasons and will continue in his production of Richard III, which goes on in September and is booked into the following May.

The Programme Committee for the benefit to Joseph Holland, which will be given at the Metropolitan Opera House the afternoon of March 24, have secured the services of more than a hundred stars and leading actors and actresses. The performance will last from 1 until 6 P.M. The souvenir programmes will contain reproductions of drawings by Frederic Remington, Hy. Mayer, Edward Kemble, Hubert Vos, and William Metcalf.

Walter N. Lawrence, manager of the Madison Square Theatre, says that he has closed arrangements to send the company playing Mrs. Temple's Telegram to London, where the comedy will open June 19. Harry Conor will replace Tom Wise, W. J. Ferguson will replace Edward Fowler, and Stephen Grattan will replace Frank Worthing.

Sam Bernard's last New York appearances in The Girl from Kay's are announced for the week of March 20 at the Grand Opera House. He will soon afterward discard Hoggenheimer for a new role.

Mrs. Sarah Cowell Le Moyne will appear as Lady Gwendolen Tresham in Robert Browning's tragedy of A Blot on the 'Scutcheon, to be given in the afternoon of April 7, at the Hudson Theatre, for the benefit of the Music School Settlement. The play will be under Mrs. Le Moyne's supervision, and she will be assisted by a capable cast.

William Reynolds, of Brooklyn, who has a ten years' lease of the Garrick Theatre, will assume control March 31. Arnold Daly in You Never Can Tell will run the season out and reopen the theatre next September in a new Bernard Shaw play.

"The Amalgamation of Baseball Fans," a coterie of well-known business men who enjoy the national sport at the Polo Ground during the Summer, made up a big theatre party to see Digby Bell in The Education of Mr. Pipp at the Liberty Theatre March 11.

Mamie Lincoln Pixley will resume her tour with the New York Day by Day company March 15, the season ending in June, when Miss Pixley will be seen in vaudeville.

On the afternoon of Saturday, March 4, a message was received at the Orpheum Theatre, Brooklyn, from the Actors' Society, conveying the news that the baby of Evelyn Selbie had died. Eddie Foy, in whose company Miss Selbie is playing, withheld the distressing news from her until after the matinee, and then delegated Sadie Handy to break the news as gently as possible. Miss Handy broke down and cried as she told Miss Selbie of her bereavement. The latter was much astonished, as she has no children, and all the members of the little company were greatly relieved when they found that there was no occasion for sympathy. Miss Selbie called at THE MIRROR office in reference to the matter, as she thinks there may be another actress of the same name for whom the message was intended, and that she may not have heard of her loss.

Application has been made in the United States Circuit Court for an injunction restraining Liebler and Company from further presenting The Prince Consort. George Edwardes, the London theatrical manager, and William Boosey, an English playwright, are the complainants. It is alleged that Mr. Edwardes leased the American rights to Liebler and Company for Miss Jeffreys' American tour, with the understanding that the play, which was adapted by Mr. Boosey from the French, should be produced under the title of His Highness My Husband and without altering the text. The complainants further allege that Liebler and Company had Cosmo Gordon Lennox revise the text, and adopted the original title, all without their consent. George C. Tyler, of Liebler and Company, says Mr. Edwardes gave his firm the right to alter the title and make whatever other changes desired in the play.

IN OTHER CITIES.

SAN FRANCISCO.

Not even New York can boast of more grand opera than is coming to us this season. We have had six weeks of packed houses with Tetrazzini and co. Now Henry W. Savage is giving us opera in English, the engagement lasting for three weeks, and Conried is to be here in April. This speaks favorably for our musical tastes.

On Monday night, Feb. 27, the Henry W. Savage co. opened at the Columbia in Othello to a good sized audience and made a fairly good impression. On Tuesday Carmen was given to a big house, and on Wednesday Lohengrin to a good house. Since then the business has been very good. Othello is the greatest test and perhaps it was unwise to present it at an opening performance; and, again, we are not used to English in grand opera, and that may have had something to do with its indifferent success. The scenery and costumes are exceptional and nothing finer has ever been seen here, even when M. Grau was here. The chorus is remarkable. The voices are full and fresh, and the singers young and good looking. Mr. Sheehan was not heard to good advantage in Othello, as he has been ill and the role was a trying one. Mr. Goff as Iago was a surprise, for his voice has grown since he was last seen here. Miss Rennyson made a beautiful Desdemona, and wound up in the last act singing the prayer with much taste and feeling. Reginald Roberts' chance came in Carmen as Don Jose. He has a ringing tenor voice, with an agreeable quality, and sings with a great deal of style. Miss Irell as Carmen has been the sensation so far. The critics claim all sorts of things for her. Arthur Deane successfully sang the Toreador role. Rita Newman, a San Francisco girl, was heard in the big dramatic role of Ortrud in Lohengrin, and successfully executed the vocal and dramatic requirements. Her voice is rich and resonant and has a beautiful velvety quality. Miss Rennyson was heard as Elsa in Lohengrin on Wednesday, and Miss Brooks will sing the role on Saturday night. Next week, Trovatore, Tannhauser, and La Boheme.

David Bispham gave three very successful concerts Feb. 21, 23, 25 at Lyric Hall, and will sing again on Sunday, 5. His programmes were marvelous, ranging from Schumann's cycle of "Dictorllebe" to Amfortas' "Lament" from Parsifal.

Lillian Lawrence is the star this week, Feb. 27-4, at the Alcazar in Captain Jinks of the Horse Marines. As Madame Trentoni she is as cleverly charming as anything we have seen her in. Her conception was artistic and carried with it the bright intelligence which she always shows in her work. Mr. Craig has a most gracious role in Captain Jinks—quite a step from Shylock. He looked the part and his acting was admirable. John Davies was amusing as the dancing master, and Ruth Allen as the aged ballet dancer was a howling success. Next week, The Middleman, with Mr. Craig as the Potter.

After having spent six weeks on the road the Tivoli co. returned on Monday, 27, and gave a performance of Boccaccio, and the week's business was more than satisfactory. It is some time since this tuneful opera by Von Suppe was given here and its revival was accorded a fine reception. Edith Mason in the title-role was never heard to better advantage. Her voice was fresh and agreeable, and her acting was as good as her singing. Miss de Fillippe made a dainty Fiametta, and Thomas Persse and Willard Simms were up to their usual good standard. Next week, second week of Boccaccio, and then The Burgermeister.

Mother Goose at the Grand Opera House Feb. 27-5 is in its last nights after a most successful engagement. The production was splendid and is perhaps the most perfect one we have had since the days of Henderson and Rice. Next week Kolb and Dill will be seen in I. O. U. Since their return from Australia they have engaged all new people and they have prospects for a successful season.

The Majestic Theatre Feb. 27-5 gave a delightful and creditable performance of Old Heidelberg, with Landers Stevens and Jane Kelton in the principal roles. Mr. Stevens was all that could be asked for as Karl Henriech. He is young and with a good temperament, and looked the part to perfection. Miss Kelton has had her best chance in the role of Kathie, and was charming and sympathetic throughout. The singing of the students was above the average. The stage settings were artistic. Next week, the fourth and last week of Mizpah.

The Central Theatre is presenting a real melodrama this week, Feb. 27-4. Why Women Sin is the sort of play that the gallery god revels in, and yet has enough good in it to be enjoyable to all tastes. The production was very elaborate, and the settings and costumes were extravagant.

There is a good attraction at the California Feb. 27-4 in David Harum, W. H. Turner being seen in the title-role. So large has the business been that the engagement is to be for two weeks, instead of one. Mr. Turner is well suited to the role of Harum. His wit is keen and his humor dry and he never fails to land his meanings, and always has his audience in sympathy with him. The co. is a strong one and all have been well received. Next week, second week of David Harum.

The management of the Central are doing things with a lavish hand these days, their performances all being expensive productions. This is a big thing when you consider that the attractions only run for one week. Why Women Sin is this week's attraction, with Mayall, Schumer, George P. Webster, James Corrigan, and Lionel Laurence in the leading male roles. Miss Crosby is the favorite and is seen to big advantage as Dorothy Pemberton, who has been misled and who finally sees her folly. Miss Elsmere and Myrtle Vane were acceptable in their roles. Next week, Hoyt's A Texas Steer.

OSCAR SIDNEY FRANK.

MINNEAPOLIS.

The opening of the new Auditorium was a most brilliant affair and successful from every viewpoint. The audiences were enthusiastic in their praise of the work of the management for the beautiful building, the high grade of the programme, and for the opportunity given the public to witness the best in the dramatic and musical line which this new playhouse affords. When one considers that the seating capacity is twenty-six hundred and that nearly every seat was sold for all four performances it is easy to figure the financial success. The first concert was given 1, with Charlotte Maconda, soprano, as the soloist, assisted by the Philharmonic and Apollo clubs and the Minneapolis Symphony Orchestra. Madame Maconda was in excellent voice and gave the Polonaise from Mignon and for her second number Strauss' Fruehlingstimmen. Her reception was most cordial and she was compelled to respond to several encores. On 2 she gave the Mad Scene from Hamlet, and a groupe of songs with piano forte accompaniment. On this occasion we had our first opportunity of hearing Vladimir De Pachmann, and his reception was nothing short of an ovation. His rendering of his Chopin numbers was especially encored, and for a while it looked as if the audience would never let him stop. On 3 Verdi's Aida was given with Anito Rio, Isabella Bouton, Edward Johnson, Harry Luckstone, William Green, Alfred Wiley, and J. Austin Williams, the latter two local singers of repute, as the soloists, assisted by the Philharmonic Club and the Orchestra. The rendering elicited unstinted applause and won for the soloists well deserved recognition. The festival closed 4 with a programme of patriotic songs by a chorous of one thousand school children, with Mrs. Maud Adams Waterman and D. Alvin Davies as soloists. At each concert valuable aid was given by the Minneapolis Symphony Orchestra, under the efficient leadership of Professor Oberhoffer. Mention is also due the Philharmonic Club under his leadership, and the Apollo Club and its talented leader, H. S. Woodruff, and Maud Ulmer Jones, soprano soloist, at the first concert. Taken altogether it was an event that will long be remembered locally, as it really marked an epoch in the history of this city. Future bookings include the Conried Opera co. 27, 28. The sixth concert of the orchestra with Madame Gadski as soloist, while negotiations are under way for other events of like magnitude.

After witnessing A Country Mouse one is forced to ask "What was it all about?" It is not risque enough to be Frenchy, and yet there is quite enough of the French atmosphere to make it unwholesome. It may represent a type of English society—or American for that matter—but its construction leaves much to be desired. There were moments when the action made one hope for better things to come, but it soon settled down to mere talk. There are no real men or women in the play—when I say this it is because I couldn't determine whether Angela Muir, the Mouse, was sincere or only four flushing in her simplicity. No doubt it was the latter, as she finally marries the Duke of St. Kitts. Edna Wallace Hopper deserves a better vehicle to display her undoubted ability as a comedienne. The supporting co. was a fairly capable one. The play was preceded by a curtain-raiser, Captain January. Business was fair. Richard Carle presented himself and his excellent co. in The Tenderfoot first half week 5, playing to good business. Mr. Carle is two or three shows in himself, and his comedy is so clean that it is all the better for that reason. Good support was contributed by every member of the co., those prominently cast being Edmund Stanley, Charles A. Morgan, Dan J. Moyles, Edwin S. Baker, Herbert S. Burns, Henry Norman, William Rock, Helena Fredric, Nellie Lynch, Beatrice McKenzie, and Minerva Courtney. The chorus was large and sang well and looked pretty.

One of the best melodramas that visits here is The Fatal Wedding, and it is always presented by a co. that it much above the average. This year it came to the Bijou 5-11 bigger and better than ever and thoroughly pleased good audiences. Nestor Lennon imparted to the rather conventional role of Howard Wilson a dignity and force that was very effective. Berton Churchill as Robert Curtis presented a heavy that was free from the usual ranting, but was still villainous enough to call forth the hisses of the gallery. He was ably assisted in his schemes by Julia Ralph. Vessie Farrell looked handsome and proved herself an actress of ability. One of the cleverest child actresses ever seen here was Zena Kiefe, who alternated with Cora Quinten as Jessie, the little mother. Gertrude Haynes and her Celestial Choir was again a feature. Factory Girl 12-18.

The Sign of the Four, given by the Ferris Stock co. at the Lyceum 5-11, gave their new leading man, Frank Monroe, his first opportunity to demonstrate his ability. He clearly showed that he is an actor of ability and intelligence. Leslie Morosco was a very good Dr. Watson. W. H. Murdock as Jonathan Small, Charles Lindholm as Athelney Jones, Harry Cour as Wiggins, Ernest Fisher as Tonga, Lawrence Barbour as Major Sholto, Charles Burnham as Mordecai Smith, Harry Plympton as Harry Smith, Florence Stone as Mary Marston, Leila Shaw as Mrs. Sholto, Claudia Lucas as Bessie, and Wynona Bridges as Mrs. Hudson contributed their share toward a good production. Lord Chumley with Dick Ferris 12-18.

The Spring Gambol of the Minneapolis Press Club was held on the green pastures of the Unique Theatre evening 7, after the regular performance. The programme was furnished by members of the visiting cos. and was thoroughly enjoyed by a large number of invited guests.

CHARLES M. LANE.

KANSAS CITY.

Grace Van Studdiford in The Red Feather was a big hit at the Willis Wood 2-4, playing to capacity at each performance. The opera is a strong reminder of the composer's former work, Robin Hood, and proved exceedingly entertaining after the many musical comedies, fantasies, etc., that have flooded the stage of late. Miss Van Studdiford was seen to excellent advantage and was loudly applauded after each of her solos. Local interest, however, centered in Cora Tracy, the leading contralto of the co., who is a Kansas City girl. She has improved wonderfully in voice since last seen here, and her excellent work in one of the leading roles was a source of much pride to her many friends and admirers. William J. McCarthy was quite amusing in the leading comedy role, and was ably assisted by Louis Casavant and Myron P. Davis. Lucy Monroe made quite a hit as Mlle. Fifine.

The Sho-Gun was the Willis Wood offering 5-11, playing to a big week's business. The piece is one of the best musical attractions we have had this season and thoroughly deserved the large patronage accorded it. The production was elaborately staged, while the bright and new looking costumes were both novel and artistic. An excellent co. made the most of their roles, the whole performance going with a snap and dash that was delightful. The part of the Yankee promoter is in the hands of John E. Henshaw, and it is easily the best thing he has ever done on the local stage. Christie McDonald as the Princess scored a decided hit, while Agnes Cain Browne as Omee-Omi was equally well received. Everyman 12. James K. Hackett in The Fortunes of the King 13-15. Parsifal 16-18.

The Princess Chic played 5-11 at the Grand to the usual good business. The opera has been seen here annually for the past four or five years, but returns to very satisfactory business each season. Sophie Brandt is the star this season and handles the title-role in a thoroughly artistic manner. She is supported by a very capable co., and the production is well staged and costumed. The Rays in Down the Pike 12-18.

A Race for Life, by Theodore Kremer, drew large audiences to the Gilliss 5-11 and created a most favorable impression. A co. of more than ordinary merit carried the many exciting scenes to success. Lighthouse by the Sea 12-18.

For Mother's Sake, a rural drama of some merit, did a very satisfactory business at the Auditorium 5-11 and was well received. Marie Heath in a boy part headed a fair co. The Stain of Guilt 12-18.

The annual Winter Circus opened for a week's run in Convention Hall 6-11 to an audience of over 3,000 people, with a promise of a very satisfactory week's business. Edward Shipp was conductor of the entire performance, and great praise is due him for the excellence of the acts and their fine arrangement. Some of the turns that deserve special praise were the daring wire walking exhibition by Nettie Carroll, Cecil Lowande's novel bare-back riding, the Tybell Sisters' sensational trapeze acts, and the Flying La Vans, aerialists, while many others on the bill were also of a very high class. Some half dozen clowns created much amusement and added greatly to the enjoyment of the performance.

A theatrical benefit for the local Humane Society was given at the Grand afternoon 3 and over $1,000 was realized for the fund. Theatrical cos. playing the city that week contributed the talent and a very entertaining performance was given. On the bill were the Novelty Comedy Four, of The Errand Boy co.; the Imperial Four, of the Yon Yonson co.; the Musical Babes, from the Knickerbockers; Clifford and Burke and Foster and Foster, from the Orpheum; Bradlee Martin, from Jane Kennark's co., and other numbers by the Bender Brothers, Alma Morgan, and a sketch by H. Guy Woodward and co., all of which were enthusiastically received.

Henry W. Savage's production of Parsifal in English, to be seen at the Willis Wood 16-18, is attracting a great deal of attention and will doubtless be one of the big musical treats of the season. Many people from nearby cities are expected to attend, and in spite of the advanced prices the theatre is sure to be packed at every performance.

Clem Bevins and Edith Hart, members of Billy B. Van's Errand Boy co., were married here 3. The co. gave them a rousing reception, mostly of rice and old slippers, on the stage of the Grand after the performance that evening and a general good time was indulged in.

As the park season approaches rumor again has it that Fairmount Park, once Kansas City's most beautiful Summer resort, is to be opened once more. Nothing authentic can be learned as yet, but it is to be hoped that this time the report may be true.

Henry M. Blossom, Jr., author of Checkers and The Yankee Consul, was a visitor in our city 4.

D. KEEDY CAMPBELL.

BUFFALO.

To the strains of the "Star Spangled Banner" and with a thunderous burst of applause from an immense audience the new Park Theatre opened most auspiciously 6 with Shakespeare's As You Like It. An audience which filled the house from the circle to the upper gallery came to admire the theatre, which has for many months been spoken of as one of the finest in America, which can be truly said. Brilliant, indeed, was the scene which met the gaze, the beauty of color, tasteful architecture, luxuriant furnishings. Even the asbestos curtain conforms to the decorations of the house, arabesque and Moorish ornaments, with tapestry effect, subdued tones and tints predominating. At William Farnum's first appearance on the stage the applause lasted fully three minutes, and Mr. Farnum was called upon for a speech, which opportunity he took to thank his thousands of friends in this city for their welcome, as well as Michael Shea for the honor of opening the house. Mr. Farnum was the recipient of at least twenty floral tributes, some coming from members of the profession throughout the country. Sharing honors with Mr. Farnum was Percy Haswell, the leading woman of the co., who appeared as Rosalind. She is an attractive woman, graceful and magnetic, and is also a very good reader of Shakespeare. The roster of the William Farnum co. includes Arthur Elliot, Arthur Wellington, George C. Staley, Charles D. Herman, Jack Raffael, Forrest Robinson, Clarence Montaine, Anders Randolf, Justin Paige, Thomas Weadock, Marshall Farnum, who appeared as Touchstone; Percy Haswell, Daisy Lovering, Olive White, Louise Lewis, Sue Cecilia Wilhelm, and Gladys Herb. The executive staff for Michael Shea is composed of Thomas O'Brien, manager, and Miss Philomena Cavanaugh, press representative. A word of credit is due to Miss Cavanaugh for her untiring efforts to make the opening the success it was. The next attraction will be Virginius.

Margaret Anglin presented for the first time on any stage at the Star Theatre 6 Zira, a play in a prologue and three acts, the joint work of Henry Miller and J. Hartley Manners. It is a drama based on an incident in a novel by Wilkie Collins. Hester Trent, the nurse, was wronged by her lover and goes to South Africa to become a nurse during the Boer War. There she meets Ruth Wilding, a former friend, who declines to receive her as such. Ruth is supposedly killed just as she is about to get a passport beyond the English lines. Hester steals the passport and goes to England, where she impersonates Ruth. She is received by two cousins, one a scapegrace, the other a minister, who engages in slum mission work in London with Zira (Hester in disguise) as his helper. Ruth returns to denounce Zira, and in the finale, after Zira confesses her sins, she is won by the manly and heroic minister. Miss Anglin in the title-role was superb, manifesting emotional power of the highest order, receiving after the second act nine curtain-calls. Henry Miller was compelled to make a speech, and the large audience called for Frank Perley, under whose management Miss Anglin is appearing. Mr. Perley declined. The support is excellent. Mr. Worthington as the minister was manly and intense, and Blanche Stoddard as Ruth played a difficult part in a very capable manner. Mrs. Thomas Whiffen as Lady Clavering and Mr. Emery as Captain Sylvester deserve commendation. The stage settings and accessories were beautiful.

Raymond Hitchcock, in The Yankee Consul, played a return engagement at the Star 9, and repeated the success attained by this clever young man in the early part of the season. Next attraction, The County Chairman.

The Baldwin-Melville Stock co. presented at the Teck 6-11, Tess of the D'Urbervilles. It was put on in an elaborate scale, and seldom have the members of this clever organization appeared to better advantage. Marion Barney as Tess displayed great emotional ability and surprised her host of admirers here by her interpretation of an exceedingly trying part. Lester Lonegran as Angel Clare, John T. Dwyer as Alec D'Urberville, Mr. Webb, Mr. Forbes, and Mr. Prescott as the dairy hands played their parts in an acceptable manner. Edith Julian, as usual, acquitted herself creditably.

Escaped from Sing Sing held the boards of the Lyceum 6-11. The play is handsomely mounted, and presented by an adequate co., including Frederic Montague, Charles Burrows, Harry Hilford, Ann Singleton, Margaret Rourke.

Theodore Kremer's Fast Life in New York City was the attraction at the Academy, and pleased the patrons of the house.

P. T. O'CONNOR.

LOS ANGELES.

The Savage Grand Opera co. ended their week's engagement Feb. 25 by giving the famous double bill of Cavalleria Rusticana and I'Pagliacci. The Mason was jammed full to the door and every member of the co. was accorded an ovation as he entered as well as when he left. The house was in a happy mood and the players caught the spirit of the occasion and sang as they never sang before. Consequently every one voted this the best evening of the week. Joseph Sheehan, the famed tenor, was able to sing his part in the latter opera and easily demonstrated his ability. For the entire week the co. did over a $16,000 business, and the highest priced seat was only $2.

Helen Hunt Jackson's famous novel and great love story, "Ramona," has been dramatized and the first production has been launched outside of New York city, in fact, right here in Los Angeles. And what city could have been more fitting than here—only a few hours' ride from the famed Camulos Ranch, the scene of the story and the home of Ramona. The dramatization is by Johnstone Jones and Virginia Calhoun and authorized by the owners of the copyright, Little, Brown and Co., and William G. Jackson. The co. of players was assembled by Mr. Farrell, of San Francisco. The cast of characters are as follows: Don Felipe, Lee Willard; Allessandro, Lawrence Griffith; Father Salvierderra, Richard Scott; Juan Can, Louis Belmoure; Jim Farrar, Raymond Marion; Jake, Paul Sheerett; Jeff Hyer, D. C. Fenton; Pomposo, Lee Mainird; Antonio, J. S. Rhinehardt; Luigo, Mr. Lyon; Jose, C. H. Roberts; Youn Brave, L. A. De Celis; El Capitan, J. H. Shaw; Medicine Man, Emile Clark; Pala Indian, Will Taylor; First Indian, G. F. Vail; Second Indian, Harry Blair; Third Indian, Frank Wallace; Ramona, Virginia Calhoun; Senora Morena, Marie Baker; Margarita, Monda Glendower; Aunt Ri, Mrs. Louis Belmoure; Marda, Mrs. A. Hollworth; Carmena, H. C. Van Dan; Ysabel, L. Clark; La Vieja, Miss Marion; First Squaw, Miss Lowry; Second Squaw, Miss Hineburger; Third Squaw, Miss Varland. As produced on the opening night the play was entirely too long, so, consequently, the acts had to be pruned and trimmed. The scenes were splendidly set and met with the historical requirements and as much must be said of the costuming. Strictly speaking, the co. seemed amateurish, but there is some good material in the cast, and this all may be overcome after a few weeks' work. Miss Calhoun has made a careful study of her part and gives it every light and shade, every emotion and fascination possible, and her leading man, Lawrence Griffith, who assumed the role of Allessandro, Ramona's lover, excellently portrayed the stalwart Indian, who stood for the nobility of his race. The play is full of pathos and a sort of majestic tragedy, all of which is lightened here and there by touches of comedy. How this play is to take on the road is yet to be seen, but suffice it to say that the four performances here at the Mason 27-1 did a S. R. O. business.

The Earl of Pawtucket, a splendid comedy given by a capable co., did an excellent business at the Mason 2-4.

A bit of melodrama in the shape of The War of Wealth was given by the Burbank forces 26-4 to the usual full houses during the week. The Two Orphans will follow next week.

At the Grand the Elleford co. made their appearance 26-4 in Through the Breakers, a melodrama full of the sensation that holds the house in a constant state of excitement. The co. does good work and the scenery is very acceptable. Our New Man 5-11.

Belasco's offered Judah 27-5 to full houses. Following will be The Climbers.

The managers' theatrical benefit given at the Mason afternoon 3 was quite a success, netting something like $600 for the fund to help needy actors. All of the houses in the city contributed to make an excellent programme.

At last the people have caught on at the Chutes and the crowds attending to hear Ellery's Band have been on the constant increase. Only four more weeks of captivating music and then a long wait of months, for during the meantime the band will make its tour through the East.

Friends of Oliver Morosco, proprietor of the Burbank Theatre, will be sorry to learn that he has been quite ill for some two weeks. But at this writing he is on the road to recovery.

DON W. CARLTON.

SALT LAKE CITY.

Feb. 20-25 was a week of good performances and good business at the theatres. Coming in upon us entirely unknown, Madame Mantelli, with her magnificent voice and magnetic stage presence, and assisted by an excellent co., drew only fair houses 20, 21 at the Salt Lake Theatre. It was much to be regretted that this delightful co. of singers was not heard in the Great Mormon Tabernacle, where owing to better acoustics and a more vast auditorium there may be greater enjoyment of the music and lower prices may prevail. Following this co. were the Jefferson boys in The Rivals 22, 23 to good business. The co. is fairly good. Ffolliett Paget as Mrs. Malaprop and Blanche Bender as Lydia, each looked and acted delightfully. The Jeffersons have a rather hard time of it, being forced to stand criticisms based on comparisons with their grand old father. Willie Collier presented the gilt-edged comedy, The Dictator, 24, 25, to sold out houses. The co. is well-balanced, and so good throughout that I scarcely like to mention the charming stage presence of Rose Flynn, and the free and breezy work of Louise Allen as the Spanish woman. Brigham Royce, a Utah man received a good reception. His make-up of the revolutionary president was clever, and his acting was good.

There is something radically wrong in the management of The Silver Slipper, which played the Salt Lake 28-1 to light business. They carry a host of reasonably pretty girls and lots of artistic and pretty costumes, and the dances are equal, if not superior, to similar cos. But somehow the co. does not enthuse. Snitz Edwards looks funny enough, but most of his business is tiresome. He takes five minutes to tell a pretty girl in $100 costume a story about a "squab"—that is flat if not disgusting. The best thing in the performance is the men's chorus to Beatrice Golden's song, which was repeatedly recalled. Edith Sinclair looked good, and made all that was possible of her part. I think the slipper wants polishing up a bit. Joseph Murphy pleased fair audiences 3, 4, presenting Kerry Gow and Shaun Rhue. The fair co. gave good performance. Mother Goose 7-11; good advance sale.

At the Grand the Black Patti and her troubadours pleased large audiences 20-22, giving a very good performance. Harry Kraton did some of the most clever hoop-rolling we have seen here. Over Niagara Falls 23-25 played to good and well-pleased audiences. The effect of the falling water is very beautiful. Harry Corson Clarke is home again, as he always calls it when playing at the Grand, the house where he made his first important hits with T. D. Frawley in command (Giffen and Neill's, afterward Frawley Stock co.). He opened a five weeks' engagement 27, presenting What Happened to Jones the entire first week to excellent business. He received many tokens of appreciation and welcome. Margaret Dale Owen makes a charming Cissy. Lawrence Wakefield, Harry Bradley, Arthur Hill, Olive Filteau, and Myra Ketcham each made good with their audiences. His Absent Boy 6-11.

Utahna Theatre went from vaudeville to the drama 20-25, presenting Thelma all the week, afternoon and evening, to packed houses. Nearly every performance people were turned away. Manager Gourley will hereafter run drama every fourth week with vaudeville during the remainding weeks.

Joel Priest, the clever writer of the "Old Sport" articles in the "Herald" of this city, is doing the local work for the great musical event, the Nordica concerts to be given in the Mormon Tabernacle April 4. The great choir is hard at work on the choruses. There will be six to eight hundred voices in the choir.

C. E. JOHNSON.

LOUISVILLE.

The Girl from Kay's concluded its engagement at Macauley's 4. It was seen here for the first time. It came much heralded, made good, attracting large audiences. Jack Bernard and Clara Palmer as Hoggenheimer and "the girl" scored distinct hits. One of the remarkably pleasant engagements of the season was that of Lionel Barrymore in The Other Girl at Macauley's 6-8. The star was supported by a particularly strong co., noteworthy among its members being Adelaide Prince, Wallace Edinger, and Frank Burbeck. Rose Coghlan, with Howard Kyle featured, will present a revival of Diplomacy with an exceptionally strong cast 9. Richard Mansfield will follow 10, 11, appearing in Richard III, Beau Brummel, and Ivan the Terrible. Madame Schumann-Heink in Love's Lottery 13-15.

At the New Masonic 6-11 Rose Melville filled the house in her time-worn but always acceptable Sis Hopkins. Mason and Mason 13-18.

Robert Fitzsimmons, supported by Julia May Gifford, proved a particularly strong attraction at the Avenue 5-11 in a play styled A Fight for Love, which affords opportunity for the lanky one to exhibit himself—shoe a horse in one scene, rescue the heroine from many melodramatic difficulties, and do a boxing turn in the last act. Miss Gifford is a dainty little bit of femininity and sings well. Too Proud to Beg 12-18.

Much interest is manifested in the coming engagement of Parsifal at Macauley's.

Ida Greeley-Smith, who plays exceptionally well a small part in The Other Girl, was the recipient of marked attention from Louisville's swell set during her stay. Her father, Colonel Nicholas Smith, who married a daughter of Horace Greeley, a Kentuckian by birth, was at one time conspicuous in social matters in this city.

Frank Shriner, treasurer at the Avenue and last season secretary of the Louisville Base Ball Club, will during the coming season be treasurer and traveling representative of the Kansas City Base Ball Club of the Western League. He leaves for his temporary Western home within a short time.

Charles Foster, formerly dramatic writer on the "Herald," and Robert C. Gray have returned to Louisville after an absence of some months. Mr. Gray achieved national reputation as promoter of large amusement enterprises of an athletic and pugilistic nature at the old Auditorium, acting as representative of the late Daniel Quilp.

It is stated that arrangements have taken definite shape for open air amusements during the coming Summer at Fountain Ferry Park, under the direction of the John D. Hopkins Amusement Co., recently incorporated. The place is beautifully situated, and it is understood that much money will be expended and a thoroughly up-to-date place of the kind catering to the better class of patrons will be provided. It is also stated that James B. Camp will be in the field with a characteristic enterprise of the kind, which is equivalent to the statement that another success will be scored by this long-sighted manager.

Special interest attaches to the engagement of Ben Hur at Macauley's March 20-25, from the fact that Louisville's own Orrin Johnson will act the title-role. The success of this sturdy young actor is a source of pride to his fellow townsmen, who are pleased that the success he has already achieved has not spoiled him and believe that still greater possibilities lie beyond. It is understood that at the conclusion of the Ben Hur engagement he will proceed directly to London to create an important new role there.

CHARLES D. CLARKE.

INDIANAPOLIS.

Booth Tarkington's play, The Gentleman from Indiana, closed a most successful engagement at English's Feb. 27-4. The audiences throughout the week were large and friendly. The co. went to Dayton, Ohio, from here, and after a short tour of the larger cities of that State the play will be brought back to Indiana, and will be seen for one night in each of the following Hoosier cities: Fort Wayne, South Bend, Lafayette, Terre Haute, and Kokomo. Frank Mordaunt, who is suffering from muscular rheumatism, was obliged to resign, and Charles Abbott is now playing the part of Judge Briscom. After the initial performance Mr. Tarkington made a number of minor changes in the play. He and his wife accompanied the players to Dayton, where they witnessed the performance before leaving for New York. Manager Ad F. Miller, of English's, stated the play had done almost $14,000 worth of business during the week.

Paderewski appeared before a crowded house at English's 6, and aroused gerat enthusiasm. The concert was one of the most successful given under the direction of Mrs. Ona B. Talbot.

Tim Murphy and co. played a return engagement 7, presenting When a Man Marries to a good sized audience. The play was seen here during the holidays, and was reviewed at that time.

There has been a large sale of seats for The Adventures of M. Perrichon, to be given at English's 8 by the members of the Dramatic Club of this city for the benefit of the Boys' Club. E. H. Sothern and Julia Marlowe in Romeo and Juliet 11. Rogers Brothers 17, 18.

A big parade will open the season of the Elks' Minstrels on the morning 13. The demand for tickets has been large, and the prospects are that the benevolent fund of the lodge will receive a handsome benefit as a result of the 1905 show. The attendance will not be limited to Indianapolis theatregoers, as tickets are in demand from lodges in all parts of the State, which will send delegations for the three nights, 13-15.

Johnny and Emma Ray delighted capacity houses at the Park 2-4, presenting for the first time here their latest success, [illegible] the play is a riot of fun with [illegible] as usual the Rays were the [illegible] who plays the [illegible] particularly [illegible] tractive, and [illegible] fresh. The [illegible] Smart Set [illegible] ganza called A [illegible] R. O. at [illegible] the co. are [illegible] Harris Hoff[illegible] Barnes, S[illegible] the [illegible] Kyle, 13-15.

The next musical treat for the [illegible]

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lic will be the appearance of Franz von Vecsey, the Hungarian boy violinist, who will play at English's 23.

Julia Dean Blanche Chapman, and Edward Morgan, of The Gentlemen from Indiana co., were entertained extensively last week when the play was given its initial production here. Mrs. Ovid Butler Jameson, sister of Mr. Tarkington, gave several parties in their honor. Mrs. Chapman Williams and Mrs. C. E. Kregelo also entertained.

Richard Bennett, seen here in The Other Girl recently, was highly praised by the local critics for his excellent work. Mr. Bennett hails from Logansport, Ind.

PEARL KIRKWOOD.

NEW ORLEANS.

The event of the week in theatricals here was the first presentation on any stage at the Grand Opera House 5-11 of Paul E. Mortimer's comedy-drama, The Love That Lives. The scene of action is laid within the confines of a Louisiana sugar plantation, and the local color is well maintained. Many of the characters are well worked out and the dialogue is original and sometimes humorous. Briefly, the plot of the play is as follows: The story deals with a planter who has come under the influence of the man he befriended, that man being a power for evil, his aim being centred in the possession of the planter's daughter. The planter's son is holding an official position in Washington, and the villain forges a letter which is presumed to come from Washington, indicating that the planter's son has committed defalcations representing $90,000. It develops that the son had never committed the wrong, that a young man who was under the ban of being the son of the man who murdered the planter's father was not the son of the murderer, but that the villain himself was the individual who had committed all the crimes, which he eventually confesses and makes amends by restoration of the planter's property. The Grand Opera House Stock co. in presenting the play acquitted itself with distinction. Bertram Lytell in the hero part and Robert E. Homans in the heavy role did effective work. Louis F. Morrison was a typical Louisiana planter, and Frank L. Sylvester, Minna Phillips, and Josephine Sherwood gave intelligent portrayals. The play made a decided hit, and the attendance was large during the week. Paul E. Mortimer, the new playwright, is a young gentleman of literary attainments, and, judging from his first effort has a bright future before him. The Black Flag 12-18.

The Roger Brothers in Paris was the attraction at the Tulane 5-11. The usual array of attractive faces and shapely limbs is a drawing card, and the two stars make merry in their usual successful way. Lionel Barrymore 12-18.

For 5-11 the Baldwin-Melville Stock co. at the Greenwall presented Carmen. Maud Odell, an old favorite to this community, was cast in the title-role and gave a good account of herself. Thomas MacLarnie did his best as Don Jose, but his make-up was far from anything like a Spanish type. The balance of the co. contributed its usual satisfactory support. Fedora 12-18.

A fair co. presenting The Sleeping Beauty and the Beast appeared at the Crescent 5-11, and played to excellent business during the week. Florence Bindley 12-18.

The Spooner Dramatic co. at Faranta's 6-12, presented during the week Ben Bolt, Resurrection and Nell Gwynne. The plays were presented in an intelligent manner. Arnold Stock co. 13-19.

Anna Eva Fay, who has achieved considerable success here in Somnolency, opened her fourth week 12 at Lyric Theatre. Miss Fay is very mystifying, and she has made a deep impression on the patrons of this house. Several vaudeville features are introduced during the performance and are entertaining.

J. MARSHALL QUINTERO.

MILWAUKEE.

A magnificent production of Clarence Bennett's biblical drama, The Holy City, was given by the Thanhouser co. at the Academy 6 before one of the largest first-night audiences in the history of the house. The performance reflected unbounded credit upon Director Platt, the members of the co. and Charles Squires, whose beautiful scenery was one of the principal objects of admiration. The leading roles were well played, especial credit being due the splendid work of James Durkin, Edith Evelyn, Albert Brown, Joseph Sullivan, Lee Baker, Reginald Parry, Grace May Lamkin, and Rodney Ranous. The performance aroused considerable interest among church people, and the general opinion expressed was that the sacred subject of the play was handled in a reverent, praiseworthy and utterly inoffensive manner. The incidental music added in no small degree to the general artistic success of the production much credit being due Jacob L. Schetter for his able direction of this important feature. The Three Musketeers 13-19.

Running for Office pleased S. R. O. houses at the Alhambra 5-11. Lots of bright music and clever comedy, presented by a co. of able entertainers, accompanied by a charming chorus, provided a fine bill for Manager Miller's patrons. Among the best portrayals may be mentioned Bobby Harrington, Hazel Lowry, Florence Little, William Leough, Thomas J. Grady, and M. J. Sullivan. Strollers 12-18.

The Ninety and Nine proved a potent attraction at the Bijou 5-11. It is a well written melodrama that appeals strongly to the popular taste. The play was put on by a competent co. in a most praiseworthy manner. Good work was done by Frank Hill, Emma Brennan Ince, and Messrs. Ashman, O'Conner, and Fink. More to Be Pitied Than Scorned 12-18.

The Girl and the Bandit drew large and most appreciative audiences at the Davidson 2-4. The performance was voted one of the best ever seen in this city. Edna Wallace Hopper made her first appearance in Milwaukee as a star in A Country Mouse at the Davidson 5-11. Miss Hopper was well received, and her most competent support won due recognition. The performance pleased a large audience. Paula Edwardes 9-11. Kyrie Bellew 12-15. Richard Carle 16-18.

Rose Bernd received its initial American production at the Pabst 5-11 by the German Stock co. The play was splendidly produced, and every member of the cast did nobly in their efforts to present the strongly drawn characters accurately. The performance was given for the benefit of Camilla Marbach, who played the title-role with admirable skill. The bill 8 will be Johannisfeuer, and Die Journalsten will be offered 11. Boccaccio 12.

Evelyn Walls, a young Milwaukeean, who has greatly distinguished herself in local performances, will leave shortly for New York to adopt the stage as her profession. Miss Walls possesses beauty, talent and an artistic temperament, and with a fair start it is a foregone conclusion that she will grace the stage in any branch to which she may be called. A farewell benefit will be given in her honor before her departure, at which many local entertainers will appear.

CLAUDE L. N. NORRIE.

NEWARK.

Piff, Paff, Pouf was the attraction at the Newark Theatre Feb. 27-4, and drew excellent houses. Alice Fischer's abilities as a comedienne were pleasantly in evidence, while Fred Mace, Robert E. Graham, and John Hyams were satisfactory in their respective roles. A feature that met with general approbation was the "pony ballet." Babes in Toyland 6-11 proved to be one of the best attractions of the season. In the role of Alan, Ignazio Martinetti is sufficiently droll to hold his own with Mabel Barrison, as the winsome Jane. As Tom Tom, the widow's son, Bessie Wynn is a captivating figure, and in the toymaker's shop sings so pleasantly as to earn a good measure of the applause distributed throughout the performance. The other principals did not fall far behind in favor and the chorus numbered more and prettier girls than have been seen here in a long time. Lulu Glaser 13-18.

George W. Monroe in Mrs. Mac the Mayor was a strong attraction at the Empire 27-4. Mr. Monroe as the Irish laundress, who becomes Mayor of a town through an election joke, was a figure calculated to rouse laughter in the most sombre person. The other parts were taken in a satisfactory manner.

Al. H. Wilson made his appearance at the Empire 6-11 in The Watch on the Rhine. Throughout the play Mr. Wilson keeps the audience in good humor with his comic appearance and actions. He is capably supported by his associates in the cast, and the result is a smooth and spirited performance that coupled with the attractive stage settings leaves a pleasant impression. Darkest Russia 13-18.

When Women Love was the Blaney attraction 27-4 and proved to be a melodrama of the usual type. The play was well staged and capably acted. The Confessions of a Wife afforded pleasing entertainment to large audiences 6-11. The co. including Elmer Grandin, Harry Glazier, George S. Trimble, William Stafford, Joseph F. Long, Kate Dal-Glish, Sadie Stringham, and Nellie Doner is an excellent one, and every player received his or her share of the generous applause. The stage settings are suitable and effective and in several instances provoked favorable comment. Daniel Ryan co. 13-18.

The Fays appeared at the Columbia 27-4 and presented a bill that had many mystifying things in it. The offering was novel throughout, holding the close attention of the large audiences witnessing the affair. The exhibitions of mind reading were clever, while the more ordinary feats of "black art" were performed in a dexterous manner. Associated with the Fays were several well known vaudeville performers.

From Clue to Capture, a melodramatic thriller founded on the financial operations of Mrs. Cassie Chadwick, occupied the stage at the Columbia 6-11. If Mrs. Chadwick could have foreseen what the author of From Clue to Capture would do with her life, it is doubtful whether she would have reached out after a reputation in finance. The Gunner's Mate 13-18.

FREDERIC T. MARSH.

OMAHA.

At the Boyd Theatre the Sho-Gun Feb. 28, 1 was put on with all the wealth of completeness that characterizes the Henry W. Savage productions, and the large audiences present were most lavish in displaying their appreciation of the co. individually and collectively. John E. Henshaw as Spangle, in the title-role, made a great hit. Kyrle Bellew in Raffles 3, 4 drew a series of large and most enthusiastic audiences. Mr. Bellew portrays the part of the cracksman to a nicety and it is difficult for a novice to see how it could be improved upon. E. M. Holland as the detective was also excellent, and afforded a fine foil for the star. William Collier in Richard Harding Davis' amusing comedy, The Dictator, opened a half week's engagement 5-8 to large and well pleased audiences. As usual Collier is the whole show, but as every one likes his humor and he is constantly on the stage, the fact that his supporting co. is only fair is not much of a disappointment. James K. Hackett 9-11. Perley Opera co. 12, 13. Savage's Parsifal 14, 15. Red Feather 16-18.

At the Krug Sweet Clover 2-4 repeated its former successes and individual favorable mention is due to Otis B. Thayer and Gertrude Bondhill. The Stain of Guilt 5, 6 opened to the usual large Sunday audience, and, judging from the applause, made a hit. The Man from Sweden 7, 8 amused two fair audiences. The specialties introduced were quite popular with the audience. The Lighthouse by the Sea 9-11. Happy Hooligan 12-15. Kidnapped in New York 16-18.

Lewis Goldmark gave a musical lecture on Parsifal at the Boyd 4, which proved an artistic treat to the large audience present. Although this was in the interests of the Henry W. Savage production, no intimation was made of this fact by Mr. Goldmark, which was a dignified omission that was appreciated by all.

Clement Chase has been selected as the local representative of the Conried Parsifal production, which is to be given at the Auditorium 29. The selection meets with universal approval, and Mr. Chase is devoting a large portion of his time promoting an interest in local circles. His lecture given at the First Congregational Church was well attended, and he is being heartily congratulated on his success. Mr. Chase is to repeat his lecture in Omaha and again in Lincoln.

JOHN R. RINGWALT.

CLEVELAND.

Wilton Lackaye presented a melodrama entitled The Pit at the Euclid Avenue Opera House 6-11. The play does not give him the opportunity to display his talents, but he makes the most of the situations afforded. Jane Oaker, an attractive, handsome young actress, made a favorable impression in the role of Laura Dearborn. E. S. Willard 13-18.

At the Colonial the Vaughan Glaser Stock co. gave a pleasing production of Alabama 6-11. Ben Johnson was seen at his best in the impersonation of the role of Colonel Preston, which compares favorably with others seen in this character. David M. Hartford as Captain Davenport and Charlotte Townsend as the widow both gained much applause. The rest of the characters were well taken, and the staging was beyond criticism. Old Heidelberg 13-18.

The Dairy Farm, a delightful pastoral drama, was presented by the Empire Stock co. at the Empire 6-11. This was by far the best play the co. have been seen in. Walker Whiteside and his co. will present David Garrick's Love 13-18.

The Beauty Doctor held the boards of the Lyceum 6-11. The musical farce was presented by a good co. with a chorus of pretty girls, and seemed to catch the popular fancy. York State Folks 13-18.

After Midnight pleased the patrons of the Cleveland Theatre 6-11. Wedded and Parted 13-18.

Walker Whiteside and his co. have been engaged to play a number of weeks at the Empire, presenting classic plays of a high order. We Are King will follow the production of David Garrick's Love, the play with which the engagement opens.

Harry Kline, the popular young business-manager of the Euclid Avenue Opera House, in addition to his arduous duties as manager during Mr. Hart's absence in the South, has been keeping his weather eye open for good talent to engage for the Summer season of opera, which he will manage at the Garden. Mr. Kline is said to have selected one of the handsomest and most popular of the chorus girls from each of the comic opera cos. playing here this season, and to have also booked the best soubrette seen here. Incidentally Harry expects to have the strongest Summer opera co. yet seen in this city.

Vaughan Glaser took a much needed rest 6-11, not being cast in Alabama.

WILLIAM CRASTON.

ST. PAUL.

I have had the pleasure of witnessing James K. Hackett for the first time 2-4 at the Metropolitan in The Fortunes of the King. The piece is a romantic melodrama of much merit and well suited to the talents of the star. Mr. Hackett made a most favorable impression as Charles Stuart. One thing might be suggested which would result in more pleasure to his listeners, and that is more distinctness in the final words of many of his speeches. Charlotte Walker as Jane Lane was exceedingly charming, sharing honors with the star at every performance. Peter Lang as Colonel William Carlos was capital in his comedy. Alexander F. Frank as Captain Daveraux gave a finished performance. The stage settings are all in keeping with the period. Business was not as good as the attraction warranted.

After several years of waiting The Crisis, with Nannette Comstock as Virginia Carvel, came to the Metropolitan 5-8. Although the star is very winsome and a very accomplished actress, the supporting co. as a whole is not all that could be desired. Some of the characters are slightly overdrawn, and in one or two instances the actors overlook the dialect of the times and place. Miss Comstock was the recipient of repeated curtain-calls and deservedly. Richard Carle, in The Tenderfoot, 9-11. Mildred Holland, in The Triumph of An Empress, 12-15.

The Factory Girl at the Grand 5-11 is doing good business. It is certainly a study to figure out what the American people find in these improbable and thoroughly bad melodramas to enjoy. Not only in this one instance but several of like kind seen here this season. Lou Hascall is featured with the above production, and does some thoroughly good work as the insurance agent. Ella Cameron as Sallie French is sufficiently villainous to call forth the anger of the gallery gods. Guy Rawson as Ginger and Beth Kaufman as May Wiggles furnish some good comedy. Caroline May as the Factory Girl is good in a difficult role. Next week, Buster Brown.

Washington's Birthday the Metropolitan Ushers gave a dance at Elks' Hall. The programmes were in keeping with the occasion, and an orchestra of five pieces rendered excellent music.

J. A. WEEKS.

PORTLAND, ORE.

The notable event of the week, theatrically speaking, was the elaborate production of Old Heidelberg at the Columbia Theatre by the Columbia Stock co. during the first week of March. In this play Manager A. H. Ballard fairly outdid himself, and together with the stage direction of William Bernard, achieved a notable triumph in play producing, dressing, and mounting. The play itself gave Howard Gould and Cathrine Countiss splendid opportunities in the roles of the Prince and Kathie, which were heartily embraced by these two popular players. The work of Donald Bowles was particularly good, and, comparatively, may be accredited as his best during the season. His Lutz, if anything, eclipsed its counterfeit presentment, given at the time Mansfield visited us. William Dills as the old school master, and Scott Seaton in a minor role, both distinguished themselves. The business was in accord with the worth of the play, and the right side of the ledger was swelled thereby. Aristocracy will hold the boards 5-11.

Charles B. Hanford played a return engagement at the Marquam Grand 2 in Othello. He played to a moderate audience, with moderate success. The support of Frank Henig as Iago was on par with the principal. Marie Drofnah as Desdemona shared honors with her husband. Stetson's Uncle Tom's Cabin closed the week with two crowded performances 4. Creatore and his Italian band will give two concerts 6, 7.

The Empire will resume operations 5-9 with Mahara's Minstrels, and will follow by Your Neighbor's Wife 10, 11.

David Bispham will give a single recital at the Marquam Grand 9.

S. Morton Cohn, the dime vaudeville king of the Pacific Coast, is extending his circuit so that he now has theatres as far East as Butte, Mont., including Portland, Seattle, Tacoma, Spokane, and Helena; has already invaded Pennsylvania, and purposes to fill in the space between. In fact, he announces a coast-to-coast circuit within the next six months.

JOHN F. LOGAN.

JERSEY CITY.

A Hot Old Time, new in everything but name, came to the Academy of Music 6-11 to excellent business and gave entire satisfaction. One of the principal features of the show is the large and well trained chorus, and the specialties are all good. William McCabe as Larry Mooney was capital, and he kept the audience in a continual roar. The part of Mrs. Blazer is well played by Florence Hughes, and she is a hard worker. Victor Stone as the double is fine. Joseph Weber as Mr. Blazer is also good. Harry Yost as Ike was the real thing. Minnie Jarbeau as Blossom and Babette Sheldon as Cherry were very good. One of the best specialties was by Mlle. Ani, a la Bessie Bonehill, and also a trapeze act. Charles Grapewin in The Awakening of Mr. Pipp 13-18. Darkest Russia 20-25.

Joe Welch played a return engagement at the Bijou 6-11, but this time in his new play, Cohen's Luck, to good business. The play is well suited to his talents. Able assistance is given by James Casey, Bobbie Barry, Hugh Cameron, Maggie Le Clair, and Bijou Washburne. Confessions of a Wife 13-18. Her First False Step 20-25.

Manager Frank E. Henderson, of the Academy of Music, was out of town 3 looking after a site for a new theatre. The place is in New Jersey, adjacent to this city.

Al. H. Wilson is about to take up his home in this county.

Charles Grapewin, who is at the Academy of Music in The Awakening of Mr. Pipp, was at one time a member of the Jersey City Baseball Club. His reception has been cordial at each performance.

George Washington Sammis, who at one time was resident manager of the Academy of Music, is now business-manager for William Collier. Mr. Sammis has many friends here, and writes regularly. He has the reputation of being the only manager in the business who never told a lie.

The annual benefit of the Elks will take place next month.

WALTER C. SMITH.

TORONTO.

At the Princess Theatre The Cingalee was produced for the first time here 6-11, opening to a fair house. It is a beautiful production and is presented by a very clever co. The scenery is gorgeous. The co. consist of about seventy-five people, including Blanche Deyo, who was seen here last season in The Country Girl, and is now scoring a decided hit as Peggy Sabine. William G. Stewart, Hallyn Mostyn, Genevieve Finlay, Martha Carine, Julia Millard, Marion Rose, and many others. Yankee Consul returns for three nights 13-15.

At the Grand 6-11 the cleverly constructed melodrama, Sherlock Holmes, certainly realized the expectations roused by the stories. The co. that is appearing here this week in this entertaining play is one of the best on the road. Errol Dunbar gave a faithful representation of the great detective and won many rounds of applause. This attraction is filling the house at every performance. Sign of the Cross 13-18.

Child Slaves of New York returned to the Majestic 6-11. It is a melodrama in four acts, with Will H. Vedder as Homer Sherwood, the boy detective. After Midnight 13-18.

Friday, 3, the Theatrical Mechanical Association held its nineteenth annual benefit at the Grand Opera House. The show was bigger and better than ever and long before the performance began the theatre was filled to its capacity. The programme was the strongest ever offered by the association, embracing acts from all the local theatres, and also from Hamilton. The orchestra, numbering about seventy-five, was one of the many features.

At the Massey Hall Franz Von Vecsey the violinist appeared Monday evening, 6, to a fair audience. This child, who is scarcely twelve years old, is, indeed, a marvel. His playing displays a depth of feeling which is wonderful, and he interprets some of the greatest works with that delicacy and precision which characterize artists who have spent a lifetime in mastering the violin. Eugen Ysaye 16.

STANLEY McKEOWN BROWN.

MONTREAL.

Nat C. Goodwin opened at His Majesty's 6-11 in A Gilded Fool to good business. It is a long time since Mr. Goodwin has played here, but he received a warm welcome, and his clever and finished performance of Chauncey Short was thoroughly appreciated. The supporting cast was a capable one, specially good work being done by Eillie Norwood as the villain, Ruth Mackay as Marguerite, and Flora Parker as Nell. The Usurper is the bill 9-11. Edward Terry 13-18.

Nobody's Darling is the attraction at the Royal. It is an interesting melodrama, full of startling situations and well mounted, the fire scene being particularly realistic. Daisy Stampe, who plays the title-role, is a clever little actress and was an important factor in the success of the piece. Child Slaves of New York 13-18.

L'Aiglon is the bill at the Nouveautes. Mlle. Varennes appears as the son of Napoleon and repeats the success she made last season. P. Lefrancais is excellent as Flambeau. J. Guiraud returns to the Nouveautes co. and appears with success as Metternich.

The National has made a departure from melodrama to comedy this week and the co. is appearing in Labiche's Le Chasse au Mari.

A very successful kermesse was given in the Monument National 3 4, in aid of the fund for the widows and orphans of firemen. The dancing, tableaux, etc., were under the direction of Professor Frank Norman, and the musical programme was under the direction of O. Stewart Taylor. The dancing of Maud Lee was a feature. Master Brookes, a son of Manager Brookes of His Majesty's, did some clever eccentric dancing.

Pretty Peggy is the attraction at the Academy 13-18.

W. A. TREMAYNE.

PROVIDENCE.

At the Empire 6-11 Nellie McHenry played M'liss to very good houses. The piece appears to lose none of its popularity, and the co. was an extremely good one. In Old Kentucky 13-18.

The attraction at the Imperial 6-11 was A Trip to Chinatown, by the Providence Dramatic Stock co., and the opening was to a very large and enthusiastic house. The many humorous points in the piece were admirably brought out, and Malcolm Williams and Florence Reed won new honors in the roles of Welland Strong and Mrs. Guyer, respectively. Other notably good work was done by Ben Graham, Louis Frohoff, Albert Roberts, and Minnie Radcliffe. Pleasing specialties were introduced by Mr. Williams, Viola Burton, Regan Hughston, Albert Roberts, and Virginia Jeffries. Young Mrs. Winthrop 13-18. Fred C. House joined the Providence Dramatic Stock co. 6 and made his first appearance as Norman Blood in A Trip to Chinatown.

At Infantry Hall 7 Fritz Kreisler, violinist, and Josef Hofmann, pianist, appeared in concert to a good house.

On evening 10 at Association Hall Signor Gaetano Gilli and his pupils gave The Prison Scene of Il Trovatore to a good house.

The Arion Club has begun rehearsals of Elgar's The Dream of Gerontius, which will be given in Infantry Hall April 25.

She Stoops to Conquer will be produced at the Imperial 20-25. This will be the fourth in the series of old English comedies given by Malcolm Williams and the co. At the three hundredth performance of this co., 8, souvenirs, comprising brooches, chain bracelets, and hair pins of gold enamel, were given to the ladies.

HOWARD C. RIPLEY.

DENVER.

Business was exceptionally good at all theatres Feb. 27-4. Richard Harding Davis' clever farce, The Dictator, was well presented by William Collier and his capable co. at the Broadway. Mr. Collier's quiet, droll methods are always effective and vastly amusing. John Barrymore played Hyne capitally. Charles Jackson's characterization of the valet was quite flawless, and Louise Allen made an excellent Spanish widow. Brigham Royce and Louis Egan contributed good work. The Silver Slipper 6-11. Mother Goose 13-18. Red Feather 20-25.

At the Tabor Andrew Mack "made good" in The Way to Kenmare, his songs winning particular favor. Mr. Mack and his co. will present Tom Moore for seven performances, beginning Sunday afternoon, 5. It is an unusual, if not an unprecedented thing, for a co. to remain more than one week at the Tabor. Joe Murphy 12-18.

Artie Hall was the bright, particular star of From Rags to Riches at the Curtis. She played Flossie decidedly well. We thought "Alexander" had been sung to death here, but are now convinced that none but Miss Hall should attempt to sing it. Harry Pilcer, a very clever boy, shared honors with Miss Hall. Arthur Kline's acting was thoroughly excellent. Mart Malloy, Mary Hill, and May M. Drew were notably good. The Curtis will be dark 6-10, the booked attraction, A Royal Slave, failing to appear. Two Little Waifs 11-18.

Forest Flood, who for the past three seasons has been a member of Blanche Walsh's co., is at his home here recuperating after a serious illness.

MARY ALKIRE BELL.

SEATTLE.

The first version of the Wagner drama, Parsifal, to be seen here was put on by the James Keane co. at the Seattle Feb. 26-4, and drew fair audiences. James Keane as Parsifal and Charlotte Deane as Kundry were satisfactory; but the support and stage management could have been improved upon. The Dick Ferris co. will open an extended engagement with Graustark 5-11. Thelma 12-18.

The Brandt-Baume co. at the Third Avenue met with every show of approval in Lovers' Lane during the first week of what may be an extended season. Edgar Baume made an excellent impression as the minister, Louise Brandt was hardly suited to the part of Simplicity Johnson. The supporting co. includes Tony West, Herbert Ashton, Charles P. Clary, and Lillian Branscombe, all of whom have been seen here before, and a number of others whose conscientious work will doubtless make them equally popular during the engagement. Quo Vadis 5-11. Little Swede 12-18.

The Siege of Fort Frayne was played at the Grand Opera House 3, 4 by Frank C. Eagan and a local supporting co., mostly members of the Eagan Dramatic School. Elizabeth Brown and Lou Padden were best of those supporting. Paul Gilmore 5, 6. Virginian 9-11. Uncle Tom's Cabin 12, 13. David Bispham 13. Creatore's Band 14, 15.

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TOLEDO.

E. H. Sothern and Julia Marlowe in Romeo and Juliet packed the Valentine 9.

At the Lyceum The Seminary Girl, M. B. Raymond's latest musical concoction, drew good houses 2-4. The dialogue and music is no worse than the rest of its class. Knute Erickson furnishes most of the comedy and Ruth Peebles most of the singing. The musical specialty of the Five Nosses was well received. The chorus was large in numbers. Charles and Harry Mason, the English language twisters, attracted good houses to see Fritz and Snitz 5-8. Taking into consideration the piece belongs to the class that is appreciated by the Lyceum patrons, it meets all the demands.

At Burt's The Shadows of a Great City, brimful of sensational incidents, packed the house at every performance 2-4. The Great Automobile Mystery 5-8 gave us one of the best all-round cos. of the season. Two well-known people were Nina Morris and Arthur Hoops, who were former members of the stock co. here. While the piece is a thriller, most of the effects have a tinge of naturalness about them.

C. M. EDSON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THEATRE (Hirscher Brothers mgrs.): Sergeant Kitty Feb. 28; large business; much pleased. William Bramwell 6.—BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Harris-Parkinson co. 27-4. Plays: In Darkest Russia, Man to Man, Monte Cristo, True Kentuckian; good co.; record business for season. Harris-Parkinson co. 6-11.

TUSCALOOSA.—ACADEMY OF MUSIC (Meyer and Walker, mgrs.): 81 Plunkard 3; big business; co. seemed to give general satisfaction; last performance in this house, which burned to ground in early hours 4. De Pew-Burdette co., which made way for 81 Plunkard 3, could not give matinee 4, but presented Parsifal and other moving pictures night 4 at Elks' Home; fine performance; moderate business; co. has pleased both in professional and personal way.

ARIZONA.

TUCSON. OPERA HOUSE (A. V. Grossetta, mgr.): Jolly American Tramp Feb. 28; fair co. and business. Hills of California 24. Other Girl 27. Othello and Taming of Shrew by Charles B. Hanford 29, 30.

ARKANSAS.

FORT SMITH. GRAND OPERA HOUSE (C. A. Lick, mgr.): Red Feather Feb. 28; S. R. O.; receipts $1,802. Holy City 1 highly pleased large audience. Hoyt's Comedy co. 2-4 in Devoted Wife, Knobs o' Tennessee, Foxy Grandpa, Scout's Revenge; good business. Rudolph and Adolph 6. Field's Minstrels 13. Howe's Pictures 17. Chicago Tramp 18. Nettie the Newsgirl 24. Viola Allen April 1.—ITEM: Claud A. Dodd, resident of this city, and member of Breckenridge Stock co., died in Hamburg, Ia., 5; interment in this city 7 under auspices of Eagles, of which he was member.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mgrs.): Vaudeville, composed of visiting talent, direction of W. B. (Bat) Masterson Feb. 27 (benefit fire sufferers); realized neat sum. Trip to Egypt 2; fair co. and business. Two Orphans (all-star cast) 4; dramatic treat; good attendance. Richard Mansfield 6. Little Swede 7. Black Patti 8. As You Like It 10. Faust 11. Show Girl 23. Beauty and Beast 28, 29. 'Way Down East 30. Shore Acres 31.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Hoyt Comedy co. 9-11.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Rosetle Knott in Cousin Kate Feb. 27; fine performance; very fair house. Holy City 4, two performances; first to capacity; evening performance very good house pleased. Hoyt's Comedy co. 6-8. Black Patti 10. Florence Gale 13. Marie Wainwright 22. King Dodo 23. Show Girl 24. Lilliputians 27. Shore Acres April 3. 'Way Down East 30.

LITTLE ROCK. CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Trip to Egypt 1; fair performance; good business. Holy City 2; fair performance; light business. Two Orphans 3; excellent performance and business. Mansfield 7. That Little Swede 8. Black Patti 9. As You Like It 11. Hoyt's Comedy co. 13-18. Boston Ideal Opera co. 23-25.

CALIFORNIA.

SAN DIEGO.—1818 THEATRE (H. C. Wyatt, lessee; Dodge and Carey, mgrs.): Creatore's Band Feb. 20, 21; two grand concerts; S. R. O. Moonshiner's Daughter 22; large and appreciative audience.—ITEM: Creatore and his band rested here for a week previous to concert, and through earnest efforts of Dodge and Carey he was induced to remain over 21 and give another of his concerts, which was highly appreciated.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Nettie the Newsgirl Feb. 27; attendance fair; co. medium. Earl of Pawtucket 6, 7.—YE LIBERTY THEATRE (H. W. Bishop, mgr.): Majestic co. in Mizpah 27-5; third week; business greatly increased; co. excellent. Bishop Players in Old Heidelberg 6-12.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Nettie the Newsgirl Feb. 25; fair co.; house small. Ole Olson 2. Charles B. Hanford 6.

COLORADO.

ROCKY FORD.—GRAND OPERA HOUSE (T. J. Hill, mgr.): Corson Clarke in His Absent Boy Feb

20-26; poor performance; light attendance. Night Off (local) 27 pleased large audience. Beggar Prince co. in Fra Diavolo 4; pleasing performance; average attendance. From Rags to Riches 11. American Tramp 20. My Wife's Family 24.==ITEM: T. J. Hill was appointed manager in place of Dr. H. G. Sigman, who had tendered his resignation, to take effect 1. Under management of Dr. Sigman for two years the patronage had been markedly increased and an abundance of excellent high class productions presented.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Jeffersons in Rivals Feb. 28; one of best houses of season; co. throughout well balanced. Silver Slipper 4; good business; co. good but considerably weaker than last year. Ben Greet's English Players in Everyman 6.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.): Two Little Waifs 1; fair co.; small house. Silver Slipper 2; good co.; S. R. O.; receipts $850. Joe Murphy 10. From Rags to Riches 17. David Harum 29.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Silver Slipper 5; one of largest houses in two years; receipts $1,076.50. Joseph Murphy 19. Grace Van Studdiford 23. David Harum 30. My Wife's Family April 3.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Yon Yonson Feb. 19; fair house. Two Little Waifs 4; poor co.; business very good. Joe Murphy 20. Red Feather 24. Marriage of Kitty 26. My Wife's Family April 2.

LA JUNTA.—THEATRE (E. C. King, mgr.): Joseph, Jr., and William Jefferson in Rivals 2; very good co.; everyone well pleased; business good. Beggar Prince co. in Fra Diavolo 3; satisfaction; business hardly fair.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Two Little Waifs Feb. 27; good house; pleasing co. Joseph Murphy 9.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Two Little Waifs 2 pleased good audience.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collier, res. mgr.): Wizard of Oz turned 'em away at every performance 3, 4; matinee 4 one of largest in history of house. Last Dorscht Lodge Concert 5; crowded house. Arthur Pryor's Band 6; fair business; excellent organization, which will undoubtedly fill theatre upon return engagement. Vaudeville 8, 9; gatherings not large; vaudeville has never proven strong drawing card at house. Maude Adams in Little Minister and 'Op o' Me Thumb 10, 11; at this writing house practically sold out. Sir Charles Wyndham 13. Babes in Toyland 14. Conried co. in German play 15. Francis Wilson 16. Lillian Russell 17. Nat C. Goodwin 18.==NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Wedded, but No Wife 6-8; crowded houses; co. satisfactory. When Women Love 9-11. Alone in the World 13-15. Village Parson 16-18. Desperate Chance 20-22. Ward and Vokes 23-25. U. T. C. 27-29. On Bridge at Midnight 30-April 1. Fatal Wedding 3-5. Two Johns 6-8.==FOY AUDITORIUM: J. Randall Browne will give two more exhibitions of his power in telepathy 9.==HARMONIE HALL: Rev. Alexander F. Irvine will give an interpretation of Richard Wagner, assisted by Dessauer-Troostwyk Trio and the Harrigan Singing Society 27. Miss Scheben, of New York, will be soloist.==ITEMS: Fred Stone was entertained at dinner 4 by William Clark, advertising manager at Winchester. Mr. Stone is an ardent admirer of the Winchester gun and has done some remarkable shooting with it.—Several little affairs will be given for Maude Adams during her visit here 3, 4 by her friends in the University.—C. C. Collier is planning for several improvements at the Hyperion at close of season. House will be thoroughly overhauled and redecorated. —J. Randall Browne has been invited to give his mental tests before the Graduates' Club 11.
JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Ethel Barrymore 4; greeted by delighted, representative audience that filled every part of house. Her melodramatic Sunday thoroughly enjoyed. E. V. Phelan Musical co. 6-11 (except 5); pleasing large audiences; excellent co. and productions. Maude Adams in Little Minister 5; tremendous audience; composed mostly of women, with whom she always appears to be their ideal actress; play given same careful detail. Sir Charles Wyndham 14. Babes in Toyland 15. Francis Wilson 17. Lillian Russell 18.==HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Patrice and her co. 2-4 in Driven from Home; large, well pleased audiences; play interesting. Corse Payton Comedy co. 6-11; good audience; enjoyable comedies; finely staged and acted. Thou Shalt Not Kill 13-15. Gypsy Girl 16-18.
A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Splendidly costumed and well received were Crackerjack Burlesquers 2-4; unusually large business for this type of entertainment. Elks' Minstrels (local) packed house 6 and gave really good minstrelsy and olio. When Women Love was full of rounded situations and thwarted villainies 7. Maude Adams scored her greatest hit in revival of Little Minister 8, preceded by 'Op o' Me Thumb. Little Outcast 9. Selma Herman in Wedded, but No Wife 10, 11. Babes in Toyland 13. Francis Wilson 15. Typewriter Girl 17, 18.==ITEMS: Elks are busy in arranging to make their home in large building just bought by them, on State Street near Gaillard Hotel. —Steeplechase Island is to open Memorial Day.
W. P. HOPKINS.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Juvenile Opera co. in Iolanthe 7; small audiences. Stetson's U. T. C. (annual visit) 9; good business. Wright Huntington and vaudeville pleased good audience 10. Little Outcast 14. Shamrock and Rose (local) 17. Girl and Moon 21. Desperate Chance 23.==McDONOUGH THEATRE (Charles A. Bailey, mgr.): Trocadero Burlesquers 7; capacity; satisfaction.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Bennett-Moulton co. Feb. 27-4 closed to good business; satisfactory performances. Phelan Musical Comedy co. in Telephone Girl 7; good patronage. Grau Juvenile Opera co. 8; very poor business. Charles Grapewin in Awakening of Mr. Pipp 10. Hawthorne Sisters and Wright Huntington in Vaudeville 11. Stetson's U. T. C. 13.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): U. T. C. 4; 1,151 people, of which 700 were children, at matinee; evening S. R. O. Village Parson 7; fine co.; perfect satisfaction; good house. New York Juvenile Opera co. in Iolanthe 9. John Ermine of Yellowstone 11. Outcasts 15. Thou Shalt Not Kill 16. Irish Minstrels (local) 17.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): U. T. C. 2; large houses. Wright Huntington and vaudeville 4; good audiences.==NEW LONDON OPERA HOUSE (James P. Neilan, mgr.): Trocadero Burlesquers 6; one of finest performances of season; capacity.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Elwyn Strong in Dr. Jekyll and Mr. Hyde 4; fair audience. Maude Adams in Little Minister and 'Op o' Me Thumb 6; full house; delighted. Thou Shalt Not Kill 8; good business. Wedded, but No Wife 9. Trocadero Burlesquers 10, 11.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Stetson's U. T. C. 3; good houses. New York Juvenile Opera co. in Iolanthe 10. Myrkle-Harder co. 13-17. Annie Russell 18.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Phelan Musical Comedy co. Feb. 27-4 closed to good patronage. Howe's Pictures 8. Arthur Pryor's Band 9. Stetson's U. T. C. 10.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Mummy and Humming Bird 6; capable co.; large house. Katzenjammer Kids 8; fair co.; no business. Thou Shalt Not Kill 10.

TORRINGTON.—UNION THEATRE (C. W. Volkmann, mgr.): Thou Shalt Not Kill 7; fair house; pleased. Village Parson 14.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Trocadero Burlesquers 9. Thou Shalt Not Kill 11. Washburn's U. T. C. 15.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Thou Shalt Not Kill 9.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Wizard of Oz 2; good house. Chauncey Olcott 4; fair business. Rentz-Santley co. 8; moderate business. Second Fiddle 11. 'Way Down East 13.==LYCEUM THEATRE (Daniel Humphries, mgr.): Village Parson 2-4; fair business. Gypsy Girl 6-8; fair houses. Younger Brothers 9-11. On Suwanee River 13-15. When Women Love 16-18. Darkest Russia 20-22.

GEORGIA.

ATLANTA.—GRAND THEATRE (H. L. De Give, mgr.): Runaways Feb. 27, 28 pleased capacity. Rogers Brothers 1, 2; good performance and house. Rose Coghlan 4; excellent performance; good house. Sergeant Kitty 6, 7; excellent performance; good house. William H. Crane in Business Is Business 8, 9. Volunteer Organist 11. Texas 14. Melba 15. John Drew 16. Viola Allen in Winter's Tale 17, 18. Otis Skinner 20. Eva Tanguay 21. Alberta Gallatin 22, 23. Cousin Kate 24, 25. Player Maid 29. Lulu Glaser 30. As You Like It 31, April 1.==BIJOU THEATRE (H. L. De Give, mgr.): Telephone Girl 28-4; good performance and business. Montgomery Irving in For His Brother's Crime 5-11; successful engagement. James J. Jeffries 13-18.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Gagnon-Pollock Stock co. 1-4; good business. Madame Melba assisted by excellent concert co. 6; cultured and musical audience; highly appreciative. Volunteer Organist 7; fair business. Arthur Dunn in Runaways 8; good business; very satisfactory. Texas 9, 10. Captain Barrington 11. Eva Tanguay in Sambo Girl 20. Alberta Gallatin in Clean Slate 21.

THOMASVILLE. — THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Volunteer Organist 2; fair, appreciative audience. Runaways 4; highly pleased fair audience. Four Pickerts 6-8. Hamlet 11.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Waff, mgrs.): Volunteer Organist 6; fair house; well pleased. Arthur Dunn in Runaways 7 pleased very large audience. Captain Barrington 10. Alberta Gallatin 27. Cousin Kate 31.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Runaways 2; S. R. O.; excellent performance. Friend of Family 7 canceled. Haverly's Minstrels 9 canceled. Texas 13. Cousin Kate 28.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Thomas Jefferson in Rip Van Winkle 3; good house; well pleased. Princess Chic 8 canceled. Eva Tanguay 17. Albert Gallatin 18.

AMERICUS.—GLOVER OPERA HOUSE (Jones and Dudley, mgrs.): Dark.==ITEM: Season practically closed. It is rumored that there will be change in management next season.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Richards and Pringle's Minstrels 1 pleased large audience.

NEWNAN.—AUDITORIUM (I. N. Orr, mgr.): Si Plunkard Feb. 28; well pleased; good business. Two Orphans 6; fair business; well enjoyed.

MACON.—THE GRAND (David Phillips, mgr.): Runaways 1 pleased good houses. William Bramwell 7.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Everyman 1; fair business; good performance.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Joseph Murphy in Kerry Gow 1; splendid satisfactory production; S. R. O.; good co.; Mr. Murphy played Kerry Gow at Sonna Opera House, management J. A. Pinney, 16 years ago, and this is his first time here since; did not know Boise of today. Maro (magician) 3; packed house; clever as any one ever seen here; audience went wild. Stetson's U. T. C. 18. Mahara's Minstrels 20. Marriage of Kitty April 5.

POCATELLO.—AUDITORIUM (G. A. Hanaford, mgr.): Silver Slipper Feb. 25 (Sunday); S. R. O. at advanced prices; pleased. Joe Murphy in Kerry Gow 2; good business. Mark Swain co. 6-11.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Paul Gilmore 10. Creatore's Band 20. U. T. C. 28. Creston Clarke 30.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): James F. Post in U and I 4-6.

ILLINOIS.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Trip to Egypt Feb. 27; co. fair; good attendance. Marie Wainwright in Twelfth Night 1; co. excellent; large attendance. His Better Half 3 disbanded before reaching this city, so George Clancy, a member of co., and Cairo boy, gave play with local talent, which drew full house. Florence Gale in As You Like It 4; very large and most appreciative audience; most excellent co. of seventeen people. Gertrude Ewing Stock co. 6-11 opening with Slaves of the Far East. Holy City 13. Richards and Pringle's Minstrels 15. Show Girl 16. Black Patti Troubadours 18.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Rentfrow's Pathfinders Feb. 26-4 at popular prices; good houses; pleased. Plays: Devil's Gold Mine, Fight for a Million, Midnight in Chinatown, Lightning Express, Dr. Jekyll and Mr. Hyde, From Sire to Son, Don Caesar de Bazan, Below Zero. Field's Minstrels 5; capacity; best minstrel performance seen here for quite a while; immense hit. Girls Will Be Girls 7. Happy Hooligan 9. Maloney's Wedding 10. Heart of Maryland 11. Lost in New York 12. Girl from Kay's 13. Barlow's Minstrels 14. James K. Hackett 16. Madame Schumann-Heink 18.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Paula Edwardes in Winsome Winnie 1; fine co. and performance; good house. Devil's Auction 21; a hit as usual; big attendance. Robert Fitzsimmons in Fight for Love 3; good performance; capable co.; big audience. Field's Minstrels 4; large houses; much applause. Happy Hooligan 5; big Sunday night house; co. O. K. Heart of Maryland 8. My Wife's Family 9. Tim Murphy in When a Man Marries 10. Grace Van Studdiford in Red Feather 11. Minstrel Festival 12.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Elks' Minstrels (local) 1; very creditable performance; large and fashionable audience. Great Eastern Stock co. 2, 3; fair co. and business. George M. Cohan in Little Johnny Jones 4; first appearance here; very clever, well dressed co.; pleased two capacities. Devil's Auction 5 pleased very good business. Billy B. Van 6. Howe's Pictures 7. My Wife's Family 8. Red Feather 9. Girl from Kay's 10. West's Minstrels 11. Girls Will Be Girls 12. Berry Stock co. 13-20.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkau, Jr., mgr.): Woodman Soldier (local) Feb. 27; large audience; creditable performance. Royal Chef 2; S. R. O.; disappointed largest audience of season; co. and mounting mediocre. Paderewski 8. Tim Murphy in When a Man Marries 9. Grace Van Studdiford in Red Feather 10. Girls Will Be Girls 11. Himmelein's Imperial Stock co. 13-18. ==ITEM: Appearance of Franz von Vecsey, violinist, has been changed to 28.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Happy Hooligan 1; big house; fair satisfaction. Reno (magician) 7; fair audience; pleased. Yale's Devil's Auction 9. Uncle Josh Spruceby 17. Chinese Honeymoon 22. Coon Hollow 24. Holy City 28.==ITEM: Tilton's Players, under direction of L. A. G. Shoaff, will be one of next season's big city "rep." shows. A carload of scenery will be carried and four royalty plays will be given, out of six.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Himmelein's Imperial Stock co. Feb. 27-5, presenting Slaves of Mine, King of Desert, East Lynne, To Be Buried Alive; poor business; performances fair. Girl and Bandit 5; S. R. O.; performance good. King of Tramps 6; fair business and performance. Winsome Winnie 15. Madame Schumann-Heink 21. Mrs. Delaney of Newport 23. Rays in Down the Pike 25. Holty Tolty 26. Innes' Band 31.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Happy Hooligan Feb. 27; fair house. Howe's Moving Pictures 1, 2; good entertainment; fair attendance. Buster Brown 4 pleased good house. Devil's Auction 7. Girl from Kay's 9. Theodore Thomas' Orchestra 10. My Wife's Family 11. Trip to Africa 14. Sho-Gun 15. Madame Schumann-Heink in Love's Lottery 17. James K. Hackett in Fortunes of the King 18.

MARSHALL.—PYTHIAN THEATRE (Rector and Lockard, mgrs.): William Owen in Lady of Lyons Feb. 14; fair business; zero weather; excellent co. Wise Woman 23; fair business and co. Davidson Stock co. 27-4; excellent satisfaction; best co. that has appeared here this season; good business. Plays: Dens and Palaces, Two Orphans, Wife for Wife, Wormwood, Train Robbers, Goody Two Shoes, The Child Stealers. Si Stebbins 7. Coon Hollow 12.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Happy Hooligan 4; good houses; weak performance. Billy B. Van in Errand Boy 5; full houses; well pleased. Girls Will Be Girls 6. Miles Berry Stock co. 7-11. Ellnore Sisters in Mrs. Delaney of Newport 12. Ruined Life 13. For Her Sake 14. Uncle Josh Spruceby 20. Lighthouse by Sea 21. Why Women Sin 26.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Stain of Guilt 1; ordinary performance; fair business. Paula Edwardes in Winsome Winnie 3; pleasing performance; large house; co. excellent. West Minstrels 5; well liked by large audience; best minstrels of season. Joshua Simpkins 6; fair business. Happy Hooligan 7. Holty Tolty 19. The World 26. Me, Him and I 27.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Wise Woman 1; good co.; fair business. Devil's Auction 4; fair co.; large house. Girls Will Be Girls 9. My Wife's Family 10. Howe's Pictures 11. Murray's Comedians 13-15. Trip to Africa 16. Berry's Stock co. 17, 18. For Mother's Sake 22. Great Eastern Stock co. 23-25. Uncle Josh Spruceby 27.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Fatal Wedding Feb. 27; good business. Paula Edwardes in Winsome Winnie pleased large audience 28. Babes in Toyland 1; excellent satisfaction; S. R. O.; house sold out to speculators at advance sale and prices advanced. Buster Brown 3 satisfied large house. My Wife's Family 4; good houses.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Mildred Holland Feb. 24; excellent performance; small house on account of weather. David Harum 25; fair house; good satisfaction. Stain of Guilt failed to please fair house 26. Girl and Bandit 7. William Collier 11. Uncle Josh Spruceby 13. Winsome Winnie 14.

SOUTH CHICAGO. — CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. in Against the World 5-11; very creditably presented; business good. Shamus O'Brien 12-18. Wedding Bells 19-25.==ITEM: Otto Bolt, connected with On Bridge at Midnight co., was tendered reception by theatrical employees here.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Woman's Honor (local) Feb. 28; good, big house. Lost Chord (local) 4; S. R. O. Himmelein's Stock co. 6-11 opened to capacity with Lost Paradise; outlook good. Hi Henry's Minstrels 13. Holty Tolty 20. Ruined Life 25. Hans Hanson 28.

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8 St. James Street.	601 Times Building.	1512 Tribune Building.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Daniel Sully in Our Pastor 4; small audiences; very good satisfaction. Alphonse and Gaston 6. Buster Brown 7. Richard Carle in Tenderfoot 20. Holty Tolty 23. His Highness the Bey April 1, 2.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Shadows of Great City Feb. 27; good and satisfied audience. Royal Chef 1; large attendance; delighted. Field's Minstrels 3; large business; pleased. Ingomar 24.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland, and Clifford, mgrs. and lessees; Robert C. Fulton, res. mgr.): Barney Gilmore in Kidnapped in New York 5; good co.; capacity. Burglar's Daughter 7. Stetson's U. T. C. 13. Sign of Four 19.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Howe's Pictures Feb. 28 pleased good house. Royal Chef 3; capacity; excellent co.; entire satisfaction. Paula Edwardes in Winsome Winnie 16. Holy City 29.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Beggar Prince Opera co. Feb. 27 pleased fair audience. Devil's Auction 3; excellent co.; fine business. West's Minstrels 7; good co.; fair audience. Heart of Maryland 9. Girls Will Be Girls 10.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): David Harum Feb. 28; well received; good house. Egypta (local) 1-3; large business. Mahara's Minstrels 4; large house.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Heylman's Vaudeville 3, 4; fair co.; moderate houses. Heart of Maryland 6. West's Minstrels 8. Josh Simpkins 10. Happy Hooligan 11.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Royal Chef Feb. 28 proved hit of season; satisfaction; extra strong co. Mahara's Minstrels 2; fair business.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): Winninger Own co. Feb. 26-4; good performance; excellent business. Alphonse and Gaston 8. His Highness the Bey 30.

DIXON.—OPERA HOUSE (Charles H. Eastman and E. M. Truman, mgrs.): Mahara's Minstrels 3; poor house and co.; fine band. Buster Brown 6; big house; pleased.

MATTOON.—THEATRE (Charles Hogue, mgr.): Murray and Mack in English Daisy Feb. 28 pleased S. R. O.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Wise Woman Feb. 28; fair house and co.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): David Harum 1; splendid performance; large and well pleased audience. Frank E. Long co. 6-11.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Burglar's Sweetheart 1; first-class performance; packed house. West's Minstrels 10.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, mgr.): Event of season was Paderewski 4; capacity. My Wife's Family 6; excellent performance.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Buster Brown 5; large house. Man from Sweden 12.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Otis Skinner in Harvester Feb. 27 delighted big house; excellent performance and co. Shadows of Great City 28, 1 thrilled fair houses. Field's Minstrels 2; excellent attraction; capacity. Orphan's Prayer 4. Adelaide Thurston in Polly Primrose 8. William Faversham in Letty 10. William Collier in Dictator 13.==AUDITORIUM: Chinese Honeymoon Feb. 27 pleased fair house. Paderewski 28; capacity. Why Girls Leave Home 3 thrilled fair house. Charles Hawtrey in Message from Mars 6; big business. Margaret Anglin in Zaza 11. Edna May in School Girl 14.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, mgr.): Daniel Sully in Our Pastor 6; very small business; excellent satisfaction. Uncle Josh Spruceby 9.==ITEM: Col. C. W. Roberts, press agent for Isle of Spice, has signed contract to manage Fairy Plumb, of this city, for five years. Colonel Roberts will take Miss Plumb, who is fourteen years old, to New York for special training. She is now with Leroy Stock co. Her previous stage experience was in Humpty Dumpty.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): After Midnight Feb. 20, 21; fair co. and houses. Vogel's Minstrels 22 pleased good house. Show Girl 25; good attraction and house. Paderewski 27; special attraction; pleased S. R. O. Margaret Neville Stock co. 28-4. Plays: Woman's Revenge, Girl of Slums, Carmen, Resurrection, La Du Barry, Leah the Forsaken, Dynamiters, Hell's Kitchen; good co. and business. Babes in Toyland 6. Daniel Sully in Our Pastor (return) 7. Isle of Spice 8. William Faversham in Letty 11.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Jack Hoeffler Stock co. Feb. 27-4 drew good houses in 'Way Back East, Woman's Error, Sign of Crucifix, Prince of Liars, Under Black Flag, Knobs o' Tennessee. Girl from Kay's 6 pleased fair house. Barlow's Minstrels 7; fair house. Rose Coghlan in Diplomacy 8.==PEOPLE'S (Pedley and Burch, mgrs.): Murray and Mack in English Daisy 5; S. R. O.; performance well liked. Show Girl 12.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Babes in Toyland Feb. 27, 28; good co. and houses. Isle of Spice 1, 2; good co. and houses. George M. Cohan in Little Johnny Jones 3; crowded house; good performance. Adelaide Thurston in Polly Primrose 4; good attraction; fairly good houses. Royal Chef 6. Paderewski 7. Girl from Kay's 8. Murray and Mack in English Daisy 9. Uncle Josh Spruceby 10, 11. Jack Hoeffler Stock co. 13-25.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Great Eastern Stock co. Feb. 27-1; very good co.; attendance fair. Plays: Runaway Match, Charley's Aunt, Bell Boy. Vogel's Minstrels 2; next best minstrels on road; pleased S. R. O. house. King of Tramps 4; co. good; S. R. O. houses. Twelfth Night 9. Our New Minister 18. Don't Tell My Wife 21. Du Vries Stock co. 27-April 1.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Isle of Spice Feb. 28; S. R. O.; performance fine. King of Tramps 2; fair business. Davidson Stock co. 6-8 opened in Dr. Jekyll and Mr. Hyde to packed house. Josh Spruceby 9. Albough Thomas co. 16. Elks and Brazil Band Minstrels (local) 21, 22. Vogel's Minstrels April 1.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): Classwar 2; poor performance; very small house. Orphan's Prayer 5; excellent co.; good house. Burglar's Sweetheart 8. U. T. C. 12. Davidson Stock co. 13-19. Daniel Sully in Our Pastor 26. Holy City April 2.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): Adelaide Thurston in Polly Primrose 3; excellent attraction; delighted good audience. Irish Pawnbrokers 11. Our New Minister 13. Romance of Coon Hollow 20. Strollers 24. Way of Transgressor 26.

ANGOLA.—CROXTON OPERA HOUSE (R. A. Willis, mgr.): Kaffir Boy Choir Feb. 28; very fine; capacity. Elite Minstrels (local) 3; best minstrels of season; S. R. O. Angola Marine Band (local) 9. Our New Minister 15 canceled. Down by Sea 17. Man from Mexico 23.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Murray and Mack in English Daisy 3; large house; excellent co.; every way superior to any previous offering of this popular team. Indiana Folks 4; very poor co. Girl from Kay's 7; pleasing good business.

GARRETT.—WAGNER'S OPERA HOUSE (I. William Wagner, mgr.): Stetson's U. T. C. Feb. 18; excellent co.; S. R. O. My Friend from Arkansas 24; co. good; house fair. Labadie's Faust 25 [illegible] and house good. Don't Tell My Wife 8. King of Tramps 17.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Fatal Wedding 1 pleased; fair business. Prince of Pilsen 2; good performance and business. Grace Hayward Stock co. 6-11. Devil's Auction 13. Isle of Spice 18.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.): Mormon and Maid (local) 1-3 proved best amateur performance ever given here; big houses. Why Girls Leave Home 5 satisfied fair business; good co.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Otis Skinner in Harvester [illegible]

Feb. 28; best play and co. heard here this season; fair house. Isle of Spice 7. Billy Van in Errand Boy 11.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Why Girls Leave Home Feb. 28; good house; co. fair. Hi, Si and I 4 failed to appear. In a Woman's Power 11. Our New Minister 14. Interurban Orchestra Concert 12.

MADISON.—GRAND OPERA HOUSE (Graham and Schirk, mgrs.): Irish Pawnbrokers 6; fair house; fine co.; pleased. Vogel's Minstrels 13. Minister's Sweethearts 22. Romance of Coon Hollow 27. Walker Whiteside 30.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Adelaide Thurston in Dolly Primrose Feb. 28; excellent attraction; good house. Big Six Minstrels (local) 2; fair performance; good house.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Eight Bells Feb. 27 pleased good house. Chinese Honeymoon 28; fair business. Babes in Toyland 4 delighted two crowded houses.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Irish Pawnbrokers 4 pleased good house. Labadie's Faust 13. Robert Downing in Gladiator 17. Down by Sea 27.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Uncle Josh Spruceby 8. King of Tramps 18. Mozart Symphony Club 28. Saibury Concert co. April 1.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Arizona 6; good business and attraction. Robert Downing 15. Irish Pawnbrokers 23. Down by Sea April 6.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Chinese Honeymoon 1 pleased capacity. Orphan's Prayer 7. Side Tracked 13.

RUSHVILLE.—CITY OPERA HOUSE (Howard Mullen, mgr.): Old Si Stebbins 1; good business. Orphan's Prayer 10. Minister's Sweethearts 27.

ALEXANDRIA.—OPERA HOUSE (William H. Lipps, mgr.): Arizona 4; good co.; fair business. Hubert Labadie in Faust 11.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretagert, mgr.): Barlow's Minstrels 6; performance good; large house. Holy City 20.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Isle of Spice 10; big advance sale at increased prices. Irish Pawnbroker 19.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. B. Ester, mgr.): Shore Acres Feb. 27; good performance and house. Holy City 28; good performance; fair house. Lewis Morrison in Faust 1; very good attraction; fair house. Whyte's Dramatic co. 2-4; good performance; well attended. Harrison Adams Theatre co. 6-8. Durno 11. Chicago Tramp 14. John Griffith in Macbeth 18. Howe's Pictures 21. John F. Graves 27. From Rags to Riches 29. Ghosts April 5.

ARDMORE.—ROBINSON'S OPERA HOUSE: Lewis Morrison in Faust 2; S. R. O.; excellent. Stater's Madison Square co. 3; good business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Helen Grantley in Her Lord and Master 8. Dodge and Bowman co. 13, 14. ==ITEMS: Joseph Whitacre, a well-known young man of Marshalltown, has commenced work on a stage history that is to include brief biographies of over 8,000 actors, musicians and dramatists, together with notices of 12,000 plays, operas, etc., and original dates, casts, etc., of many pieces that have had phenomenal runs.—"To have a Pike or not to have a Pike" is now agitating management of State Fair of Iowa. People appear to demand such a feature, which has proven popular, but, like all good things, it has opposition in some quarters.—In several of the larger cities of the West municipalities are requiring theatrical managers to provide watchman on the stage at every performance, to take the place of regular firemen from the paid departments.
FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Royal Slave Feb. 27 satisfied good audience. Jack Bessey co. (return) 1-5. Plays: London Mystery, The Sailor, Russian Slave, On Road to 'Frisco, Young Wife; strong and capable co.; satisfactory patronage. Mr. Bob (local) 6. Grace Van Studdiford in Red Feather 7. Hi Henry's Minstrels 8.
AUSTIN J. MUMMERT.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Heart of Maryland 4; good houses. Field's Minstrels 6; large house; excellent satisfaction. Red Feather 8. Happy Hooligan 10. My Wife's Family 14. Josh Simpkins 15. Girl from Kay's 16. Railroad Jack 18. Jack Bessey co. 20-25.==ITEMS: Handsome asbestos drop-curtain, painted by Howard Tuttle of Milwaukee, has just been hung. Mr. Tuttle also painted several new sets of scenery.—Al. G. Field and co. conducted memorial service on day of their engagement here at grave of Colonel H. E. Hunt, prominent Elk and Mason, and widely known as "the showman's friend."

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): West's Minstrels 1; good co. and houses. Sho-Gun 3; packed house; production well received; costumes and scenery superb. Isle of Spice 4; good co. and houses. James K. Hackett in Fortunes of King 7; S. R. O.; excellent production and business; highly pleased. Kyrle Bellew in Raffles 8. William Collier in Dictator 9. Marriage of Kitty 10. Red Feather 14.==GRAND OPERA HOUSE (William Foster, mgr.): Stain of Guilt 2-4 pleased good business. Lighthouse by Sea 5-8; large houses; co. very good. Happy Hooligan 8-11.==AUDITORIUM (William Foster, mgr.): Parsifal 13.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Devil's Auction Feb. 28 pleased large audience. West's Minstrels 2; good attraction; fair house. Why Women Sin 4; good performance and house. Dodge-Bowman co. 6, 7 pleased small house. Girl and Bandit 8. Isle of Spice 9. William Collier in Dictator 10. Red Feather 13. Her Lord and Master 14. Tenderfoot 15. Girl from Kay's 17. Tim Murphy 20.==ITEM: Account American Cereal Mill fire no performance was given by Dodge-Bowman co. 7.

CRESTON.—TEMPLE GRAND THEATRE (Carl Davenport, mgr.): Margaret Ralph in Taming of Shrew Feb. 28; fair business and co. Royal Slave 4; matinee good business, evening fair house; good co. Marriage of Kitty 9.==PATT'S OPERA HOUSE (J. H. Patt, mgr.): George Lester Amusement co. Feb. 27; good business; fair performance. Isle of Spice 3; fair business, though produced under difficulties; performance one of best ever presented in this city. Vaudeville (local) 6, 7; fine business and pleased. Man from Sweden 9.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): West's Minstrels 3; large and pleased houses. Josh Spruceby 4; fair performance; drew well. Paula Edwardes in Winsome Winnie 6; good co.; pleased large audience. Kyrle Bellew in Raffles 9. Isle of Spice 10. Willie Collier in Dictator 11. Helen Grantley in Her Lord and Master 15. Holty Tolty 18. Tenderfoot 21. Peck's Bad Boy 22. Showman's Daughter 27. Henrietta Crosman 28. Mildred Holland (return) 29.

SIOUX CITY.—NEW GRAND (Woodward and Burgess, mgrs.): West's Minstrels Feb. 26; full house and pleased. Sho-Gun 27; S. R. O.; fine co.; most enthusiastic audience. [illegible] co. 28 [illegible] satisfaction at popular prices. [illegible] Count of Monte Cristo, East Lynne, [illegible] James K. Hackett [illegible] 7. William Collier 8. John [illegible] Marriage of Kitty 11. Viola Allen [illegible]

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., [illegible]) [illegible] Fight for [illegible]

[illegible]

HUNTINGTON[illegible]

Her Lord and Master 16. Tim Murphy 18. Uncle Josh Spruceby 21. Peck's Bad Boy 27.

MASON CITY.—WILSON THEATRE (A. B. Beall, Sioux City, Ia., lessee and mgr.): Hi Henry's Minstrels 3; large business; good street band; performance up to former standard. Si Haskins 7; fair house. Helen Grantley in Her Lord and Master 9. Charlotte Burnette in Twelfth Night 14. Hickman co. 20-25. Royal Slave 30.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Flora De Voss co. Feb. 27-4; good business. Plays: Idaho, Princess Lou, Hearts Rule, Man in Overalls, Golden Giant Mine, American Girl. Field's Minstrels 7; finest parade seen here by minstrel show; big sale. Heart of Maryland 10. Clara Thropp in Wise Woman 11.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Irma Opera co. 2 pleased fair business. Man from Sweden 4; fair satisfaction; good business. Royal Slave 8. Missouri Girl 16.——ITEM: Daisy Martin, chorus girl with Irma Opera co., died very suddenly at Jefferson, Ia., 6, acute septic poison being the cause.

FORT MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.): Heart of Maryland 3; capacity; well pleased. Beggar Prince 5; poor co.; fair business. Flora De Voss co. in Princess Lou 6; good business. Wise Woman 12. Joshua Simpkins 14.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Hi Henry's Minstrels 1 pleased good house. Why Women Sin 3 pleased fair business. Helen Grantley 11. Happy Hooligan 6. Peck's Bad Boy 18.

GRINNELL.—COLONIAL OPERA HOUSE (A. Lister, mgr.): Irma Opera co. Feb. 28; poor play and performance; fair business. Hi Henry's Minstrels 6; good co. and performance; well pleased; crowded house.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, mgr.): Hooligan's Troubles Feb. 21 failed to appear; large advance sale. Rivals (local) 14. Hi Henry's Minstrels 15. Elite Comedy co. 22 canceled. Monte Cristo 23 canceled.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Columbia Opera co. in Dorothy and Erminie 2, 3 pleased good houses. The World 6 canceled.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Joseph De Grasse in Merchant of Venice 7. Twelfth Night 18. Over Niagara Falls April 5.

CLARINDA.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): Banker's Child Feb. 19; light business; co. good. Taming the Shrew 1 pleased small audience; co. strong. Hiawatha 4; large audience.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ramsler, mgr.): Hi Henry's Minstrels Feb. 28; very good co.; big house. Helen Grantley 13. Jefferson Brothers 24. Royal Slave 27.

ANAMOSA.—GRAND OPERA HOUSE (Clifford L. Niles, mgr.): Joshua Simpkins 1 pleased fair house. Peck's Bad Boy 21.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Royal Slave 22. Senrab's Vaudeville April 10-19.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Peck's Bad Boy 3-6; good co.; light business. Charlotte Burnette in Twelfth Night 10.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Hi Henry's Minstrels 2; good business; pleased. Uncle Si Haskins 8.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Irma Opera co. 1; good performance and business. King Perkins 2 pleased fair house.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Buster Brown 9. Jeffersons 23.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Florence Roberts in Zaza Feb. 27, Tess of the D'Urbervilles 28; excellent co. and performances; big houses; highly satisfactory. Isle of Spice 1; fine co. and performance; S. R. O. Elinore Sisters in Mrs. Delaney of Newport 4 pleased large houses; good co. Midnight Flyer 6. Field's Minstrels 9. Jeffersons in Rivals 8. John Griffith in Macbeth 11. Flints 13. Silver Slipper 14.——AUDITORIUM: Ysaye, violinist, was accorded most enthusiastic welcome Feb. 27; large and appreciative audience.

DAVID J. AUGUST.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Madame Mantelli in scenes from Faust and Il Trovatore Feb. 27 highly pleased good business. Florence Roberts in Zaza 1; excellent co.; pleased capacity. Heart of Chicago 2; poor co. and business. Quo Vadis 3; fair co. and business. Beware of Men and Hills of California 4 pleased big business.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Korak Wonder co. Feb. 27-4; excellent satisfaction; capacity. Plays: In Old Virginia, U. T. C., Danites, Reaping the Harvest, East Lynne, Uncle Josh Whitcomb, Village Vagabond.

PARSONS.—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): Midnight Flyer Feb. 20; fair co. and business. Holy City 22; splendid satisfaction; big business at advanced prices. Shore Acres 24; excellent co.; large and enthusiastic audience. Elks' Minstrels (local) 27, 28; grand success; proceeds over $1,200. Hoosier Girl 2; fair co.; good business. Mlle. Mantelli in grand opera 4; good business at advanced prices; well pleased. 'Way Down East 7. John Griffith in Macbeth 15.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Heart of Chicago 1; good satisfaction; well filled house. Hills of California 2; fair co.; poor business. Rivals 3; excellent co.; pleased large audience. Dr. Jekyll and Mr. Hyde 4; good co.; fair business. Keller Stock co. 6-10. Devil's Lane 11. American Tramp 13. Kings and Queens co. 14. My Wife's Family 22.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Heart of Chicago Feb. 28; fair house and performance. 'Way Down East 15.——ITEM: New Ragsdale Opera House Block was sold 1 by Mr. Johnston to J. H. Knoepku, of Independence, Mo., the consideration being $45,000. Mr. Knoepku took charge 1.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Heart of Chicago 4; good house; fair performance. Rivals 6. Lorado Taft 7. Hoosier Girl 10. Beware of Men 11. Dr. Jekyll and Mr. Hyde 14. 'Way Down East 20. Howe's Pictures 23. From Rags to Riches 24.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Durno (magician) Feb. 28 pleased large audience. Study in Scarlet 1 canceled. Mrs. Delaney of Newport 6; pleasing performance; good business. Mantelli Operatic co. 11. 'Way Down East 13. Field's Minstrels 16.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Coon Hollow 1; fair attendance; performance only fair. Midnight Flyer 5; big house; pleasing performance. Field's Minstrels 18.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Elinore Sisters in Mrs. Delaney of Newport 2; excellent co. and performance; fair house. Race for Life 4; co. pleased; fair business. Rivals 9. Sweet Clover 11.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Elks' Minstrels (local) Feb. 27; packed house. Dr. Jekyll and Mr. Hyde 1; fine performance; small house. Midnight Flyer 3; fair house and performance.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Heart of Chicago 3; fair house. Jeffersons in Rivals 4 pleased good house. 'Way Down East 17. Murray and Mack April 5.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Mrs. Delaney of Newport 3; good co.; greatly pleased capacity. Hoosier Girl 18. My Wife's Family 21.

CHERRYVALE.—OPERA HOUSE (Charles Cosh, mgr.): Hoosier Girl 1; good business; mediocre co. Union Depot 7. Alphonse and Gaston 10. John Griffith in Macbeth 14. Heart of Chicago 20.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Russian Spy 17. John Griffith 21. Sweet Clover 28.

WELLINGTON.—WOODS OPERA HOUSE (H. G. Toler, mgr.): American Tramp 16.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Girl from Kay's pleased fair business 1. Marie Wainwright in Twelth Night 2 disappointed poor business. Charles Dickson in Simple Life, with Paducah girl, Adeline Bagby, in the cast, to packed houses 4; star and support deserving of stronger vehicle; Miss Bagby fulfilled all expectations and received enthusiastic ovations. Owing to poor business through South and illness of several of co. the tour was closed here and the co. returned to New York. Murray and Mack in English Daisy 7 pleased poor business. Richard Mansfield in Ivan the Terrible 9. Holy City 11. Gertrude Ewing co. 13-19. Younger Brothers 21. Grimes' Cellar Door 25.

HENDERSON.—PARK THEATRE (F. R. Hallam, mgr.): Charles Dickson in Simple Life 2; plot not sufficient to carry interest; poor business. Marie Wainwright in Twelfth Night 3; good performance and business. Barlow's Minstrels 4; fair performance and business. Murray and Mack in English Daisy 6 pleased large audience. Rose Coghlan and Howard Kyle in Diplomacy 10. Stella Mayhew in Show Girl 14. Holy City 16. Vogel's Minstrels 18. Younger Brothers 22. Walker Whiteside 24. Running for Office 28.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): English Daisy (Murray and Mack) 4; good business; satisfaction. Si Stebbins 6 canceled. Gertrude Ewing co. 20-25. Walker Whiteside 27. Grimes' Cellar Door 28.

WINCHESTER.—THE WINCHESTER (Clyde Gaines, mgr.): Country Kid Feb. 27; poor house and performance. Fortune Teller 23; capacity; first-class performance. Faust's Minstrels 1 pleased good house. Romeo and Juliet 7. Vogel's Minstrels 8.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): Vogel's Minstrels 6 pleased large audience. Howe's Pictures 13. Devil's Auction 15.

HOPKINSVILLE.—HOLLAND OPERA HOUSE (R. H. Holland, mgr.): Modern Ananias (local) 4; performance benefit Public Library; S. R. O. Holy City 14. Si Plunkett 17. Vogel's Minstrels 21.

SOMERSET.—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): Faust's Minstrels 3; crowded house; satisfactory attraction. Black Patti 23.

ASHLAND.—THEATRE (S. C. Newman, mgr.): At Old Cross Roads 3; fair house; everybody pleased. Country Kid 6; good performance; fair down stairs; packed gallery.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Roselle Knott in Cousin Kate 2; good production and house. That Little Swede 4; fair attraction; good house. Black Patti 5; poor attraction; fair house. Trip to Egypt 6. Allison Stock co. 8-11. Lewis Morrison 13. Florence Roberts 18, 19. Viola Allen 24.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flagg, lessee and mgr.): That Little Swede 1; fair co. and business. Rolla-Cole Comedians 2-4; poor business. Trip to Egypt 7. Smart Set 9. Lewis Morrison in Faust 12. Shore Acres 23. Rudolph and Adolph 26. Arnold Stock co. 27-April 1.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Echoes (local) 3, 4; crowded house; performance consisted of selections from popular comic operas. Walker Whiteside 7 canceled. Charles B. Hanford 8. Rachel Goldstein 20.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Trip to Egypt 8. Roselle Knott in Cousin Kate 9. Spooner Stock co. 12-18.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Huntley's Savoy Theatre Stock co. closed Feb. 27-4, having presented to large and well pleased audiences For Liberty and Love, One Night in June, Hearts and Flowers, Roanoke, Devil in Skirts, Lady Eulalie, Plains of Nebraska, Circus Girl, Nell Gwynne; co. and performances good; fine specialties. Ibsen's Ghosts had a superb presentation by strong and well balanced co. 6, 7 and highly pleased two small audiences; deserved much better patronage. Phelan Stock co. 13-18 (except 14). Annie Russell in Jinny the Carrier 14. Colonial Stock co. 20-25. Rober Stock co. 27-April 1.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Frankie Carpenter 1-4, presenting 'Lisbeth of Hickory Hollow, Miss Blythe of Duluth, Maine Girl, Kentucky Girl, Pawn Ticket 210, Queen of Rags; general favorite; excellent support; largest houses of season. Country Girl 6; fine production; fair business. Ibsen's Ghosts 9.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Ghosts 1, 2; light business; co. good. Country Girl 4; good business. Frankie Carpenter co. 6-11 in 'Lisbeth of Hickory Hollow, Miss Blythe of Duluth, Pawn Ticket 210, Maine Girl, Polly MacGregor, Kentucky Girl. Annie Russell in Jinny the Carrier 15.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Country Girl 3 pleased small house. Phelan Stock co. Feb. 27-4; good business. Huntley Savoy Stock co. 6-11 opened to fine business. Annie Russell 13. Bennett-Moulton co. 14-18. Katherine Rober co. 20-26.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): King Pepper (local; Bowdoin student; return) 1; house packed to doors; best musical attraction that ever appeared here. St. Jean Baptist Dramatic co. (local) 7.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Country Girl 9; good business and performance. Ghosts 10.——ITEM: Prescelle made enormous hit last week and has been booked for return.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Ibsen's Ghosts 11. Myrkle-Harder co. 13-18 canceled. Mummy and Humming Bird 31.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): 'Way Down East 4; full of life; never fails to please; large audiences; third engagement here. To Die at Dawn 6 canceled. Devil's Lane 7; performances pleasing; fair business. Eva Tanguay in Sambo Girl 8 canceled. Hooligan's Troubles 9 canceled. Sam T. Jack's Burlesquers 10. Dorothy Vernon 11. Sophie Bradford Stock co. 13-18 (except 16). Kersands' Minstrels 16. The Jeffersons 25. Diplomacy 27. Marie Wainwright 28. Al Wilson April 7.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, gen. mgr.; John R. Strange, bus.-mgr.): Human Hearts 3; good performance and business. Jewel of Asia 6 pleased large audience. Gorton's Minstrels 9. Louis Mann in Second Fiddle 13. 'Way Down East 14. Bertha Galland 17. Sergeant Kitty 18. Willis Musical co. 20-22. Nance O'Neil 23. Thomas Jefferson 31.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Emma Bunting co. Feb. 27-4 closed to big business with Little Devil. Other plays: Princess of Patches, Runaway Match, Miss Sherlock Holmes, Golden Giant, To Be Buried Alive, Winchester, How Women Ruin Men. 'Way Down East 6 pleased good house. Sambo Girl 9 canceled. Sam T. Jack's Burlesquers 11.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Myrkle-Harder Stock co. Feb. 27-4; plays and co. pleased; attendance good. Annie Russell in Jinny the Carrier 6; all artists; production is delight to witness; Miss Russell seen at her best; attendance good. Flynn's Stock co. 7-11; co. very good; productions well staged; attendance good. Harvey and Gage Comedy co. 13-18 (except 16). Plays: Nutmeg Match, Parish Priest, Rachel Goldstein, In North Carolina, Hearts of Blue Ridge, Fair Rebel, Queen of Chinatown, Tennessee Romance, Nobody's Claim. De Wolf Hopper in Wang 16. Country Girl 20. On Bridge at Midnight 21, 22. Thou Shalt Not Kill 23, 24. Keystone Dramatic co. 27-April 1. Sultan of Sulu 3.——ITEM: At regular meeting of Board of Aldermen 6 it was voted to permit no more Sunday concerts in this city, and at same meeting they increased price of license fee: Casto, $50; Sheedy's New Bijou, $100; Academy of Music, $200.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Burgomaster 2; good co.; pleased large house. Charley Grapewin in Awakening of Mr. Pipp 4; good co.; fair business. Keystone Dramatic co. 6-11 (except 8) opened in Stranger in Strange Land; play and co. pleased. Annie Russell in Jinny the Carrier 8; good co.; business light. Joseph J. Flynn's Stock co. 13-18. Harvey and Gage Stock co. 20-25 (except 24). Isle of Spice 24. On Yellowstone 29. Girl and Man 30. Nance O'Neil 31.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Dot Karroll 6-11 (except 8). Plays: Gold King, Fatal Likeness, Night in Chinatown, Titled Outcast, Moths of Society, Heart of Virginia, Little Goody Two Shoes, Moonshiners; fair business. De Wolf Hopper in Wang 8; large audience. Roe Stock co. 13-18. Plays: Sherlock Holmes, Road to 'Frisco, Two Orphans, Dr. Jekyll and Mr. Hyde, At Valley Forge, Jesse James, Warning to Women, Mad Love, Wife in Name Only, Dora Thorne.

HOLYOKE.—OPERA HOUSE (S. F. Callahan, mgr.): Jessie Millward Vaudeville co. 2-4; good co.; fair business. Howard and Emerson's Own co. 6-11; excellent co.; good business. Tom Brown's Vaudeville co. 13-18.——THE EMPIRE (T. F. Murray, mgr.): Big City Sports 2-4; fair co.; excellent houses. Innocent Maids 6-8; good co.; crowded houses. Dr. Jekyll and Mr. Hyde 9-11. Merry Maidens 16-18.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): Quincy Adams Sawyer 6-11; excellent performance and co.; packed houses. Nat C. Goodwin 13. Cecilia Loftus 15. Annie Russell 16. Babes in Toyland 17.——FRANKLIN SQUARE THEATRE (John H. Burke, res. mgr.): At Old Cross Roads pleased excellent business 6-11. Billy Clifford 13-18.

FITCHBURG.—CUMINGS THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): Initial performance of new co. in Two Married Men 4 amused big audience. Boston Comedy Orchestra 7 canceled. Awakening of Mr. Pipp (benefit stage employes) 9. Guy Brothers' Minstrels 11. Guilty Conscience 13. Ghosts 14 canceled. Innocent Maids Burlesquers 15. Country Girl 17.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Royal Arcanum Hospital Fund Association in Mikado (local) 6, 7; large houses. Charley Grapewin in Awakening of Mr. Pipp 8. Governor's Daughter, by Garrick Club (local), 9. Annie Russell in Jimmy the Carrier 11. Wang, by De Wolf Hopper, 13. R. E. Myers Comedy co. 14-18.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Bennett and Moulton co. 6-11 (except 7); performances and attendance good. Plays: Jealous Wife, Fatal Coin, Shadowed Lives, Daughter of People, Lyndon Bank Mystery, Sidelights of New York, Belle of Virginia, By King's Command, Lady of Lyons, Shipwrecked. De Wolf Hopper in Wang 7 pleased capacity. Dot Karroll co. 13-18.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; D. F. Landry, res. mgr.): Colonial Stock co. Feb. 27-4; poor business. De Wolf Hopper in Wang 6 and Awakening of Mr. Pipp 7 to good houses. Annie Russell 10. Country Girl 11. Marks Brothers Dramatic co. 13-18.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Oscar Figman in Burgomaster 7 turned people away; audience delighted. Village Parson 10. Two Married Men 11. Frankie Carpenter co. 13-18. Piff, Paff, Pouf 20. Mummy and Humming Bird 22. Pryor's Band 23. Babes in Toyland 28.

SALEM.—THEATRE: Keystone Dramatic co. Feb. 27-4; excellent co.; good business. Awakening of Mr. Pipp 3-6; good co. and house. Marks Brothers' Dramatic co. 7-11; good co.; very good business. Country Girl 13.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Roe Stock co. 6-8; good business. Plays: Road to 'Frisco, Dr. Jekyll and Mr. Hyde, Dora Thorne, Sherlock Holmes. Annie Russell in Jinny the Carrier 9; good house.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Ethel Barrymore, with first-class support, did best work to largest houses she has ever done here 3. Howe's Pictures 6; good business. Nat C. Goodwin 14. Babes in Toyland 16.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): Burgomaster 6; big house; co. fair. Two Married Men 10. Village Parson 11. Clara Turner co. 13-18.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Two Married Men 9. Guilty Conscience 14.

MICHIGAN.

SAGINAW.—THE ACADEMY (J. M. Ward, mgr.): North Brothers' Comedians Feb. 26-4; good business and co. Chinese Honeymoon 5, 6 opened to good business; very good co. Charles Hawtrey in Message from Mars 9. For His Sister's Honor 10, 11. My Friend from Arkansas 12. Babes in Toyland 13. Frederick Warde and Kathryn Kidder in Salammbo 14. Game Keeper 16-18.——JEFFERS' THEATRE (Bamford and Marks, mgrs.): Way of Transgressor 26-1; good audience and co. Peddler pleased excellent houses 2-4; fine attraction. Uncle Josh Perkins 5-8. Vaudeville 9-11, including Nina Shaw, James H. Manning and Master Drew, Whelan and Searles, Eureka Quartette.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Richard Carle in Tenderfoot 1; large and pleased audience; excellent co. Why Girls Leave Home 2; good co. and house. Strollers 3; pleasing performance and business. Stetson's U. T. C. 4; capacity houses; good co. Howard Musical Club 6 pleased fair audience. Warde and Kidder in Salammbo 7; large audience; performance highly pleasing. William Faversham in Letty 8. Babes in Toyland 9. Hanlon's Superba 10. Charles Hawtrey in Message from Mars 11. Bell Boy 13. William Collier in Dictator 16. New Boys' Band 17.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Chinese Honeymoon 4; mediocre co.; fair business. Peddler 5; packed house; general satisfaction. Charles Hawtrey 10. Uncle Josh Perkins 9. Fabio Romani 11. For His Sister's Honor 12. Warde and Kidder 13. Babes in Toyland 14. My Friend from Arkansas 15. Game Keeper 19. Fiske Stock co. 20-25 (except 22). Kyrle Bellew 22. Madame Schumann-Heink 27.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): Show Girl Feb. 22; good performance; S. R. O.; largest house of season. Rowland and Clifford's Game Keeper 4; good business and performance. Maloney's Wedding Day 9. Why Girls Leave Home 15. Millionaire Tramp 17.——ITEM: Jackson Aerie, 612, F. O. E., attended Field's Minstrels in body 1 and afterwards entertained them at banquet; largely attended; most enjoyable time.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Field's Minstrels 1 greatly pleased S. R. O. Tim Murphy in When a Man Marries 2; fair house; excellent satisfaction. Chinese Honeymoon 3 pleased medium business. William Faversham 6. Message from Mars 8. Polly Primrose 9. Why Girls Leave Home 10. Superba 11.

COLDWATER. — TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Way of Transgressor pleased topheavy house Feb. 24. Hi, Si and I, having closed, canceled 1. Babes in Toyland 7; S. R. O.; great performance. Olivet College Glee Club 14. Great Lafayette 16. Dr. Thomas E. Greene 21. Why Girls Leave Home 27.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Theodore Roberts in County Chairman 4; most excellent co.; S. R. O. Millionaire Tramp 6. Hoity Toity 9. David Harum 17. Isle of Spice 23 canceled. Mildred Holland in Triumph of Empress 27. Merchant of Venice 29. My Friend from Arkansas April 12.

GRAND RAPIDS.—POWERS' (W. T. Ledeboer, mgr.): Charles Hawtrey in Message from Mars delighted large audience 7. Frederick Warde and Kathryn Kidder 8. William Faversham 9. Babes in Toyland 10, 11.——MAJESTIC (L. Delamarter, mgr.): Hanlon Brothers' Superba 5-8; large business. Billy Van 12-15.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Tim Murphy in Two Men and a Girl Feb. 28; excellent co.; packed house. Game Keeper 1 pleased fair house. William Owen in Lady of Lyons 3; satisfactory; good house. Peddler 7; fair co. and house. Chinese Honeymoon 8. Elks' Minstrels (local) 10. Great Lafayette 13.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Chinese Honeymoon 1; light house; fair satisfaction. Strollers 2; fair house and satisfaction. William Faversham in Letty 7 pleased good house. Side Tracked 20. Mrs. Delaney of Newport 24. Game Keeper 25. Lyman Twins 29.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Richard Carle in Tenderfoot Feb. 28; business and co. fine. Chinese Honeymoon 2; business poor; co. good. William Owen in Lady of Lyons 4; business poor; co. good. Game Keeper 22. Side Tracked 23. Elinore Sisters 25.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Strollers 4; excellent co.; pleased big house. Why Girls Leave Home 7. Maybelle Church Concert co. 15. Beggar Prince Opera co. 28.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Hidden Crime 9. Hoo-Hoo Entertainers 17, 18. Alphonse and Gaston 21 canceled. Merchant of Venice 25.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): County Chairman 2 pleased almost capacity. Millionaire Tramp 3; small house. Hoity Toity 6 pleased large house. David Harum 20.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Stetson's U. T. C. 6; good house; satisfaction. Beggar Prince Opera co. 24. Why Girls Leave Home 28. Holy City April 5.

MUSKEGON.—THE GRAND (E. Reed, mgr.): Vaudeville Feb. 26-4; light business. Way of Transgressor 5, 6 pleased good business. Why Girls Leave Home 12.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Chinese Honeymoon 8; fair co.; good business. My Friend from Arkansas 14. Babes in Toyland 18.

SOUTH HAVEN.—SELKIRK OPERA HOUSE (M. V. Selkirk, mgr.): My Friend from Arkansas 2; light co.; poor business. Hunt's Stock co. 9-11.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Way of Transgressor 8. Isle of Spice 10.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): County Chairman 3; full house; entire satisfaction. Millionaire Tramp 4; fair business. Hoity Toity 7.

MINNESOTA.

RED WING.—AUDITORIUM (Ralph G. Taber, mgr.): Sybil Sammis co. 1; fair house. Joseph De Grasse in Merchant of Venice 4. Mildred Holland in Triumph of Empress 11.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Nannette Comstock in Crisis 1; satisfaction; good house. Brinton Entertainment co. 6-8. Mildred Holland 10. Helen Grantley 16. Checkers 22.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Hoity Toity 1; large business; good co. Beach and Bowers' Minstrels 6; fair business and co. Uncle Si Haskins 14. David Harum 30.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Nannette Comstock in Crisis 16. Mummy and Humming Bird 27. Creatore's Band April 1.

FARIBAULT.—OPERA HOUSE (Ware and Reed, mgrs.): Rose Maiden (local) 1; good entertainment and business. Beach and Bowers' Minstrels 8.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Old Clothes Man 9. Nannette Comstock 17. Paul Gilmore 21.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Arizona Feb. 28; good co. and performance; drew fairly well. Stella Mayhew in Show Girl 1 pleased medium audience. Rooney Boys' Concert co. 3 entertained good business. Black Patti 15. Lewis Morrison 16. Florence Gale in As You Like It 18. Viola Allen in Winter's Tale 23. Rachel Goldstein 25. Hoyt Comedy co. 28. Otis Skinner in Harvester 3. Lulu Glaser in Madcap Princess 11. His Last Dollar 13.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): The Show Girl Feb. 28; business good; co. excellent. Arizona 1 pleased fair house. Rooney Boys 2; well received; large audience. Harry Wiltshire in David Garrick's Love 4; light business; good performance. Lewis Morrison 15. Rachel Goldstein 20. As You Like It 21. Otis Skinner April 4. Lulu Glaser 10.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Walker Whiteside in David Garrick's Love 3; fair house; play excellent. Farmer Hopkins 14. Spooner Dramatic co. 20-25.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): Stella Mayhew in Show Girl 2; big bus. Arizona (third time here) 3 delighted full house; fine co.

NATCHEZ.—BAKER GRAND: Show Girl Feb. 27; co. good; business fair. Walker Whiteside 6. Lewis Morrison 15. Rachel Goldstein 21. His Last Dollar April 11; close of season.

HAZLEHURST.—FALER'S OPERA HOUSE (Guy Wise, mgr.): Munroe (hypnotist) 3, 4, pleased light business. Arnold Stock co. 6-11. Farmer Hopkins 13.

COLUMBUS.—OPERA HOUSE (H. H. Humphries, mgr.): Si Plunkard 4; good business; fair performance.

MISSOURI.

POPLAR BLUFF. — FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Trip to Egypt Feb. 28; best of satisfaction; very large business. Florence Gale in As You Like It 2; one of events of season; beautiful production. Oliver Labadie's Faust 4; poor performance and business. Captain Dick, U. S. A. (local) 8. Holy City (Gordon and Bennett) 9. Lyman Twins in At the Races 10. Howe's Pictures 12. Barlow and Wilson's Minstrels 14.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Florence Gale in As You Like It Feb. 25; large and appreciative audience. Georgia Minstrels 28; good business; pleased. Devil's Lane 2; performance very satisfactory; small house. Life for Life 4; good business. Russian Spy 13. Cutter and Williams Stock co. 16-18. Romance of Coon Hollow 29.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard, mgr.): Madame Mantelli Opera co. in Il Trovatore 1. Century Stock co. 2-4. Plays: Shamus O'Brien, Midnight in New York, Deadwood Dick; good houses. 'Way Down East 5; good co.; capacity. Mrs. Delaney of Newport 9. Heart of Chicago 12. Field's Minstrels 14. Silver Slipper 17. King Dodo 19. Morey Stock co. 20-28 (except 26). Sweet Clover 26.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): 'Way Down East Feb. 28; first-class performance; packed house. For Her Sake 3, 4; good business and performance. Jack Bessey co. 6-11. Barlow's Minstrels 14. Midnight Flyer 17. Our New Minister 20. Sweet Clover 24.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Florence Gale Feb. 27; good house; pleased. Red Feather 21; packed house; excellent performance. 'Way Down East 4; house good. Morey Stock co. 6-11. Field's Minstrels 14. Silver Slipper 16.

MONTANA.

BUTTE.—THE BROADWAY (Dick P. Sutton, mgr.): Virginian 3, 4; large houses, although curtain did not rise 3 until 9.45, caused by train being late. Bonnie Brier Bush, with J. H. Stoddart, 9-11. Paul Gilmore 12, 13. Creatore's Band 24, 25. Earl of Pawtucket 30, 31. Stetson's U. T. C. April 1. Creston Clarke 2, 3.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Daniel E. Bandmann and university students in Richelieu gave pleasing performance to large audience 3. J. H. Stoddart in Bonnie Brier Bush 6. Paul Gilmore in Mummy and Humming Bird 10.

NEBRASKA.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Sweet Clover Feb. 28; good business; excellent performance; curtain calls numerous. Helen Grantley in Her Lord and Master 1; large and fashionable audience; supporting co. good. Charlotte Burnett in Twelfth Night 6; largest and most fashionable audience of season; pleasing performance. Two Little Waifs 21.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): For Mother's Sake 1; good audience; well entertained. Sho-Gun 2; S. R. O. Romance of Coon Hollow 3, 4; well filled houses; performance pleased. Kyrle Bellew in Raffles 6; one of most lucrative houses of season; very distinct hit. James K. Hackett 8. Flints 9-11. Marriage of Kitty 14. Joseph and William Jefferson 15. Red Feather 20. Silver Slipper 27.

FREMONT.—LARSON THEATRE (W. A. Lowry, mgr.): Otis Thayer and Bessie Blondell gave very clever performance of Sweet Clover 1; fair business. Boys of Streets 6 canceled. Missouri Girl 9. Marriage of Kitty 13. Jeffersons in The Rivals 16. Rough Mr. Ryder (Elks' benefit) 21, 22.

NEVADA.

CARSON CITY.—OPERA HOUSE (John P. Meder, mgr.): Little Outcast 2; fair business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Katherine Rober co. closed banner week Feb. 27-4, S. R. O. being rule. Awakening of Mr. Pipp 1 pleased capacity. Irene Myers co. opened 6-13 in Great Temptation to big house; co. and specialties good. Other plays: Little Brigadier, Two Orphans, Burglar and Waif, Heart of Colorado, Little Mother, King of Detectives, Night Before Christmas, Little Church Around Corner, Break for Liberty. Country Girl 16.——PARK THEATRE (John Stiles, mgr.): Silver Dagger 6-8; fair business; co. good. Rose Hill's English Folly co. 9-11. On Bridge at Midnight 13-15. Innocent Maids 16-18.——ITEM: Harry L. Cate, of this city, has written drama entitled A Guilty Conscience, rehearsals of which have been going on for past two weeks by professional cast; goes on road 11. Piece has been pronounced by those who have witnessed rehearsals a money winner and has been routed away into Spring.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Katherine Rober 6-11 opened in Heart and Sword to good business. Other plays: Monte Cristo, Thelma, Dr. Jekyll and Mr. Hyde, Moths, Nick Carter, Girl from Montana, In Shadow of Throne, My Uncle from New York, Roxana's Claim, Wreck of Hesperus (local) 16.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Joseph Hart and Carrie De Mar appeared 3, 4 for benefit of Police Pension Fund in Mama's Papa; pleased three very large audiences. Alberta Gallatin and very ordinary co. opened their season 6 in Clean Slate; entire performance very unsatisfactory, except star, who struggles very hard for success. Louis Mann and good co. 9 pleased good audience. Prince Pilsen 16. Heir to the Hoorah 18. Mrs. Wiggs of Cabbage Patch 20, 21. Nance O'Neil 24. Isle of Spice 25.——STATE STREET THEATRE (Frank B. Shalters, mgr.): Hot Old Time Feb. 23-25; very large audiences; performance very satisfactory. Amateur vaudeville contest under direction F. B. Shalters and Marvin Riley attracted large house 27. Human Hearts failed to attract 28, 1.

ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Charity Nurse 3, 4; good business; co. very good. Hearts Adrift opened to S. R. O. 5-8; co. capable; plays well staged and scenery most effective. On Suwanee River 9-11. Desperate Chance 16-18.

THOMAS J. McALEER.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, Jr., mgr.): Joseph Hart and Carrie De Mar 2; good co.; large audience. Under Southern Skies 3; fair co.; good business. Wizard of Oz 4; excellent co.; capacity. Nance O'Neil 6, 7; co. and business good. Woodland 8; good and well pleased audience. Hyde's Comedians 9. Louis Mann in Second Fiddle 10. 'Way Down East 11. Thelan Musical co. 13-18.——YOUNG'S PIER THEATRE (W. Ernest Schackelford, mgr.): Wife in Name Only 4; co. and business fair. Alpia and co. 6; good business. Wills Musical Comedy co. 13. Bunch of Keys 20. Vaudeville co. 27-31. Emery Stock co. April 3-8.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): Little Outcast 2-4; fair business. On Suwanee River 6-8; good co.; fair houses. Hearts Adrift 9-11. Gypsy Girl 13-15. Two Johns 16-18. Typewriter Girl 20-22. In Shadow of Darkness 23-25. Her First False Step 30-April 1. On Bridge at Midnight 3-5.——JACOBS' THEATRE (G. Jacobs, mgr.): Rentz-Santley Burlesquers 7; fair business. Woodland 11. Wine, Women and Song 13.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Black Bostonians 1 did not give performance; money refunded. Morris Grau Opera co. in Iolanthe 4; co. mostly of children; poor business. Thou Shalt Not Kill 6; deserved better. Wife's Secret 10. Tempest Dramatic co. 13-18. Bunch of Keys 22.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Wizard of Oz 3; good performance; packed house. Wife's Secret 6; co. pleased; business good. Wills Musical Comedy co. 9-11. Emery

(*Continued on page 23.*)

Nobel and Nugent are singing "What The Brass Band Played."

Paul Lange's orchestra is receiving nightly encores featuring "Slippery Day," a novelty two-step, published by the Golding Music Company, 55 W. 28th St.

The two Kingstone Girls are featuring the vocal arrangement of S. R. Henry's characteristic march, "Polly Prim," with much success.

Avery Strakosch in writing Leo Feist, states that Mabel McKinley's "Karama" and "Beautiful Home Of Paradise," by Robert A. King, "are two of the most successful songs she has ever sung."

Elizabeth Murray sang two of Jerome H. Remick and Co.'s songs at Keith's recently. "Rambling Sam and "Farewell, Mr. Abner Hemingway," by Jerome and Schwartz.

Etta Williams, comedienne, is making a good impression with Taylor and Ramsay's "Tommy" song, a new Setchell success.

"Little Girl, You'll Do," a new waltz song by Benjamin Burt and Alfred Solman, is to be sung exclusively in the School Girl production at the Illinois Theatre, Chicago. It will be published by Jos. W. Stern and Co.

Golding Music Company have published a novel musical number in "Slippery Day," a two-step. It is being used in cakewalking, buckdancing, acrobatic and many other acts.

"Nita," a song that tells a pretty love story of the South, is the latest from the Tolbert R. Ingram Music Company, Denver. It is in the hands of several well-known singers and the publishers are highly satisfied with the way it has started.

Madge O'Brien reports success with Drislane and Morse's new songs, "Good-Bye, Sis," "What the Brass Band Played" and "Longing For You."

A feature of Gus Hill's Royal Lilliputians company, is the rendition of Ted S. Barron's "Honey, I'm Waiting," by Queen Mab and chorus.

His Highness The Bey, written by Howard, Hough and Adams, and published by Charles K. Harris, left for an extended tour on March 12. The successful musical numbers of this comedy are: "Honolulu," "The Land Of Nod," "The Kitty And The Owl," "Sweethearts Of Boyhood Days," "Louie," "In Dear Old Kankakee," "In the Orange Blossom Land" and "Julie Dooley."

"Her Boy In Blue" and "Sadie, My Dusky Lady" are among the best sellers from the Theatrical Music Supply Company's catalogue.

St. Onge Bros., are using "Slippery Day" in their bicycle act. The musical director at Chase's, Wash. D. C., has added this number to his repertoire, and writes the publishers, Golding Music Company, that it never fails to call for an encore.

Joe Natus is featuring a new Setchell ballad by Tell Taylor,—who wrote the lyric to "Tommy"—with the Dockstader Minstrels.

One of the features on a recent Keith bill, was the singing of the Drummer Quartette. This act is using two of Jos. W. Stern and Co.'s songs, "Shame On you" and "I'm Certainly Feelin' Bad."

Tyce and Jerome are one of the many acts in vaudeville using "Oh! Oh! Sallie, I'll Love You 'Till I Die." Mills and Morris also feature this song.

The Lynotte Sisters, shortly to appear on the Proctor circuit will feature Ted Barron's "Honey, I'm Waiting."

Bonita and her Cuban Midgets, at Hammerstein's Victoria, recently sang "Farewell, Mr. Abner Hemingway" and "Won't You Fondle Me." She reported both songs as encore winners. Published by Jerome H. Remick and Co.

Kelly and Reno, booked for many months in Europe, have decided to use "Slippery Day" in their acrobatic act while abroad.

"Alone," a high-class ballad with a pretty melody, is the latest effort of Harry Newman. It has been praised by those who admire harmony in both song and story.

Carroll Johnson, with Lew Dockstader's Minstrels, continues to feature "Sylvie," with success. It is published by G. W. Setchell.

Jos. W. Stern and Co. have secured the publishing rights of Mary Marble's song success, "What Is Sauce For The Goose Is Sauce For The Gander," which she is featuring in the Nancy Brown production. The song is the initial effort of Anna Marble.

The Orpheus Comedy Four are meeting with success in vaudeville with "Please Come And Play In My Yard" and "Longing For You."

Minnie Harrison, petite soubrette, writes that the best applause-winner in her act is "Honey, I'm Waiting," and that it never fails to please her audiences.

Charles K. Harris will publish the music to The Isle Of Bong Bong, a new musical comedy by Joseph E. Howard and Hough and Adams,—who wrote the music lyrics and book, respectively, to His Highness The Bey,—which is to open in Chicago, on March 14.

Alma Estee, singing and dancing comedienne, with Alone in the World, is scoring with "Farewell, Mr. Abner Hemingway" and "Won't You Fondle Me," published by Jerome H. Remick and Co.

"Where The Silv'ry Colorado Wends Its Way," published by the Tolbert R. Ingram Music Co., is enjoying the pronounced success predicted by this hustling firm. It is being used in many singing acts.

"Under The Banana Tree," a novelty by Billings and O'Connor, the authors of "Sylvie," one of the biggest sellers in G. W. Setchell's catalogue, is becoming popular with the vaudeville performers. Among the acts using this number with success may be mentioned McIntyre and McAvoy, Dawson and Whitfield, Etta Williams and Irene Young.

Dorothy Morton is featuring a new song published by Jos. W. Stern and Co., which gives promise of being a winner in its class. Its apt title, "An Irishman," gives some idea of the possibilities in the song, which is from the pen of George Whiting.

The beautiful slides to "On The Farm In Old Missouri," have been the means of introducing this song into numerous illustrated singing acts, and the melody, which is in harmony with the slides, should make this number a very desirable addition to any singer's repertoire.

Madge O'Brien, Etta Williams, Curtis and May and Washburn and Flynn, report success with "Won't You Come And Play In My Yard," by Theodore Morse, published by F. B. Haviland and Co.

Mae Allan, with W. B. Watson's Bashful Venus Burlesquers, is pleased with the success she is having singing, "Honey, I'm Waiting," which she uses also for her dance.

The simple and infectious melody to William Penn's new song, "Easy Street," will, no doubt, have its share of followers the coming Summer. Among the well-known performers who have featured this song with much success, are Harry Gilfoil, Dorothy Morton, Emma Carus, Josephine Sabel and J. Aldrich Libbey. It is also being sung by Bob Harty in Nancy Brown. Published by Sol Bloom.

Eugene Ellsworth's Philippino Intermezzo "Luzon," retains the good impression it has made, as it is now in the repertoire of nearly every orchestra leader.

Al Campbell, whose singing is reproduced in many phonograph records, has just added "Way Down East" and "Pal Of Mine," both of which are published by Leo Feist.

Dawson and Whitfield, whose satirical sketch, The Hall Room Boys, has made an excellent impression in vaudeville, are featuring three of Stern and Co.'s songs, "Shame On You," "Dat Ain't The Kind Of Grub I've Been Getting Down Home" and the "Humming Coon."

James Francis continues to successfully feature G. W. Setchell's "Face In The Firelight," "Sylvie," and "Songs Of Other Days." He is also singing "Remember," a high-class ballad from the same catalogue, and says it never fails to elicit applause.

A sailor in full uniform, carrying a sign upon which is painted the song, "Good-Bye, Sis," is the novel way the Theodore Morse Trio, playing Keith's, employed to attract Bostonians. The song is published by the F. B. Haviland Company.

Although on the market but a very short time, Fred J. Hamill's song, "What's The Matter With The Mail?" has attained a marked degree of popularity. This is evidenced by the many singers using it, who say it is one of the best applause-getters they have ever sung.

Curtis and May, the feature singing act at Pastor's last week, made a pronounced success with Williams and Van Alystyne's new ballad, "In The Shade Of The Old Apple Tree." Published by Jerome H. Remick and Co.

"Dat Ain't Nothin' But Talk," sung by May Irwin, is already a success. It is published by Falter Bros., 47 West Twenty-eighth Street.

Anna Lehr, who is appearing between the acts at the Third Avenue Theatre this week, is meeting with approval, singing "Honey, I'm Waiting," and is responding to numerous encores.

Buster Brown and his ever faithful dog, "Tige," have at last a song of their own, the composition of Fenelon B. Dowling and Mildred E. Burt. The title page is the work of R. F. Outcault, who created Buster and Tige, that are now known the world over. Mr. Outcault has also contributed a number of additional comic verses for the song and has extended to The Theatrical Music Supply Co., of 44 W. 28th St. New York, the sole rights for the use of the Buster Brown cartoon on its music sheets. The song has an exceptionally catchy melody, while the title page, being the genuine Outcault article, assures its popularity.

Wee Caire, the little character impersonator, is singing with success, "Honey, I'm Waiting." This song is attaining as much popularity as its companion, "Billy," by the same composer.

Chris Smith and James Berris, authors of "Shame On You" and "Dat Ain't The Kind Of Grub I've Been Getting Down Home," who are a feature with Archer's Filipino Girls, on the Proctor circuit, are introducing their latest coon-song, "Nobody Has More Trouble Than Me."

Will R. Haskins' new march song, "Let's Play A Game Of Soldier," has been introduced into a medley, together with a number of popular numbers, and is being used by many orchestra leaders. It is also used by musical teams as an opening number.

Robert Emmet Lennon, Irish tenor, at the American Theatre next week, will sing "My Lady's Eyes," by Robert A. King, and "Honey, I'm Waiting," by Feist and Barron.

The colored slides which have just been issued for Charles K. Harris' "I'm Trying So Hard To Forget You," show some beautiful points of interest in the metropolis, which include Fifth Avenue at night, the lakes in Central Park, Riverside Park, the Mall, Grant's Tomb, the surf at Long Branch, and many other points of interest. The advance orders for these slides are far in excess of any others in the Harris catalogue, and this alone should insure the success of the song. Slides have also been issued to "Why Don't They Play With Me," "I've Got My Fingers Crossed, You Can't Touch Me" and "Down In The Vale Of Shenandoah."

The Four Connellys, Six Musical Cuttys, Pearl Lillian Danforth, Grace Leonard, Etta Williams, Sister L. Blanc, Hughes Musical Trio, Bertha Noss-Russell, Perin, Yeager and Perin and the Watermelon Trust are all featuring "Tommy," by Taylor and Ramsay. Published by G. W. Setchell.

Aurie Dagwell made a special feature of Alfred Solman's waltz-song, "The Girl With The Changeable Eyes" at Hurtig and Seamon's recently. She was accorded much applause, and states that it is an encore winner with her, wherever sung.

ENGAGEMENTS.

John Blair, for Richard, the Duke of Gloucester, in The Lady Shore, which will be produced at the Hudson Theatre, March 27.

Katie Barry has signed a six years' contract with the Schuberts whereby she will be starred in a musical comedy by Robert G. Smith and Raymond Hubbell. Miss Barry will make her home in New York in the Future.

Robert Loraine for King Edward IV in The Lady Shore.

Charles D. Coburn for leads with the Frank Wallace company, for the spring season of stock at Staub's Theatre, Knoxville, Tenn., opening April, 3, in Miss Hobbs.

Jule Delmar, as manager for the Celoron Theatre at Jamestown, N. Y., making his tenth year at that resort.

Charles Kennedy, as comedian with the Frank Wallace Company, Knoxville, Tenn., opening Apr. 3.

W. J. Ferguson and Stephen Grattan by W. N. Lawrence for Mrs. Temple's Telegram.

H. S. Northrup for one of the principal roles in The Heir to the Hoorah.

Arthur Forrest for the cast of The School for Husbands.

Ida Jeffreys Goodfriend for Alice Fischer's company in The School for Husbands.

Agnes Mark, to play the Dancing Girl with Amelia Bingham in Mademoiselle Marni.

Made by the engagement department of the Actors' society of America, Feb. 21 to March 9: Maude Ream Stover, Agnes Scott, Helen Weathersby, Mary Ryan, Ed Lyons, for Proctor's; Albert Andruss, Inez Shannon, John C. Fenton, Lorimer Johnstone, for Eugenie Blair; Stephen Wright, for Maude Adams; Joseph Woodburn, Anna L. Bates, for Avenue Theatre, Pittsburg, Pa.; Margaret Fitzpatrick, for Nancy Stair; Marie Boland, for Robert Edeson; William P. Kitts, for Amelia Bingham; Edda Marley, Ben S. Mears for Ashley Miller; Angela McCaul, for Ferris Stock, in Seattle, Wash.

The Walter Fane company consists of: Walter Fane, F. H. Livingstone, E. C. Wilson, Jack Horan, Charles E. Emery, Victor Brown, L. W. Hubbard, Bige Buchanan, James Letton, Alfred J. Russell, C. C. Roberts, John C. Schultz, A. A. Sackett, W. J. Jaeger, Elmer Griffith, H. W. Schreiber, O. E. Mamerstrom, Louis J. Meyer, Joe Bowman, Mrs. Walter Fane, Camille Dohl, Marion Howard, Coletta Power, Sallie Lowery and Mildred Keefer.

MATTERS OF FACT.

Benjamin B. Vernon has secured the Empire Theatre, Albany, for a summer run of the Vernon Stock company, opening April 24, and will present Hoyt's plays. The regular road company, with Marie Gilmer, will not close this summer, but is booked almost solid until the fall. Mr. Vernon's circuit of Long Island resorts will open as usual May 15.

On March 4 in the Circuit Court of Athens, O., a suit for $800 and damages brought by Virginia Clay against Harry Gordon, of Gordon and Bennett, for breach of contract, was decided in favor of Gordon, and all costs incurred were paid by Miss Clay.

Emma Towne, who won an enviable reputation in the West as leading woman of the Corianton company, is meeting with unusual success as Sister Genevieve in The Two Orphans with the John S. Lindsay company this season.

Fitzgerald and Gridley have taken offices with E. E. Rice at 1215 Broadway, to open a musical and dramatic bureau to furnish managers with the best artists and artists with good engagements. Mr. Fitzgerald was for six years with the Bostonians as stage director, while Mr. Gridley has had wide experience in the business departments of large theatrical enterprises. The office is thoroughly up-to-date in equipment and should succeed with its new associates

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The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Address all communications to CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. II. NEW YORK, March 18, 1905. No. 1

ALL TO THE GOOD!

Chas. K. Harris' (the largest ballad house in the world) latest big ballad hits: I'M TRYING SO HARD TO FORGET YOU, WHY DON'T THEY PLAY WITH ME? FAREWELL SWEETHEART MAY, DOWN IN THE VALE OF SHENANDOAH, SWEET MAID DIVINE.

PHYLLIS ALLEN is now featuring FAREWELL, SWEETHEART MAY, as well as JULIE DOOLEY, with great success over the Orpheum Circuit.

THE EIGHT BACHELOR GIRLS will soon be seen in New York with their big song hit, SWEET SANA-OO.

At the West End Theatre last Sunday night four of the Harris publications were sung with beautiful colored illustrations and created the usual sensation. The songs rendered were: I'M TRYING SO HARD TO FORGET YOU, DOWN IN THE VALE OF SHENANDOAH, WHY DON'T THEY PLAY WITH ME? and I'VE GOT MY FINGERS CROSSED, YOU CAN'T TOUCH ME, the audience joining in the chorus of each song.

I'M GOING TO LEAVE YOU, Jos. E. Howard's companion song to "Goodbye, My Lady Love," is now one of the big hits of the West and is on its way East.

I'M TRYING SO HARD TO FORGET YOU is now being featured by such famous singers as Mme. SLAPOFFSKI, DELIA DONALD, BOHANNON AND COREY, LYDIA BARRY, ADELINE FRANCIS, Mrs. MARK MURPHY, JOHN W. VOGEL'S SONS' MINSTRELS, WILLIAM H. WEST'S MINSTRELS, CHERIDAH SIMPSON, PHYLLIS ALLEN, WILLIAMS AND MELBOURNE, ELEANORE FALK, PAULINE HALL, WERDEN AND GLADISH, ALLEN MAY, CLAUDE THARDO, and PHYLLIS GILMORE.

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DEATH OF A. M. PALMER.

ONE OF AMERICA'S MOST FAMOUS MANAGERS PASSES AWAY.

Prominent for Thirty Years in Metropolitan Stage Affairs—Theatres He Managed and Players Under His Direction—The Record of a Notable Career.

A. M. Palmer, the oldest among notable managers, and perhaps the best known theatrical man in America, died on March 7 at 2.30 P.M. at the J. Hood Wright Hospital. His death followed a stroke of apoplexy which he suffered while riding in an elevated train at 155th Street and Eighth Avenue on March 6. Beside him when he died were his wife and son, who had confidently expected he would recover.

The news of Mr. Palmer's death caused a shock to the theatre world, for he filled a large place in the hearts of the members of the theatrical profession. Mr. Palmer's health had been failing for some time, and this was the second stroke he had suffered within a year.

The Theatrical Managers' Association were holding a meeting at the Hotel Astor when the news of the veteran manager's death was announced. They passed a resolution of sympathy with his family and at once adjourned.

Albert Marshman Palmer, under whose direction some of the most memorable plays of the past generation were produced, was born in North Stonington, Conn., on July 27, 1840. He was the son of the Rev. Dr. A. G. Palmer, a Baptist clergyman, and was educated in private schools and at the Suffield Institute. He came to New York to live when he was twenty-one. He was graduated from the Law School of the University of New York in 1860, but never practiced law. For some time he took an active interest in local politics. He joined a Republican organization and was placed upon its list of campaign speakers, first lifting his voice in behalf of the election of Lincoln. When Sheridan Shook, who was a member of the same organization, became Collector of Internal Revenue, he made Mr. Palmer his chief deputy. Later the mutations of political life dropped them both from these positions, and in 1869 Mr. Palmer became librarian of the Mercantile Library. It was there that he acquired his great knowledge of books, in which he was much interested all his life. Indeed, it has been said that one of the greatest ties that held the veteran manager so long in business connection with Richard Mansfield was their joint interest in literature. Mr. Palmer held his post as librarian until 1872, when Mr. Shook, who had been in partnership with a man named Butler for about a year and was managing the Union Square Theatre as a variety theatre with heavy loss, offered him the management of the theatre at a salary of $5,000 a year. It was at the Union Square Theatre that Mr. Palmer began the greatest of his successes as a manager, starting without having had any practical experience.

Famous Union Square Theatre.

He determined upon a radical departure in the conduct of the theatre, and selected the best stock company that money could procure. Among the company which formed the basis for the famous Union Square successes may be mentioned the names of Charles R. Thorne, Sarah Jewett, James H. Stoddart, John Parselle, McKee Rankin, Rose Eytinge, Stuart Robson, and Marie Wilkins. Mr. Palmer followed up his selection of a company by a famous series of matinees in which Clara Morris shone as a star and young Salvini made his first appearance.

As it was Summer when Mr. Palmer began his management of the house, the first attraction offered by him was the Alice Oates Burlesque company on June 3, 1872, in Fortunio and His Gifted Servants. This was followed during the Summer by the Howson English Opera company and the Vokes Family.

The next season opened Sept. 17, 1872, with a performance of Sardou's Agnes, with Agnes Ethel, for whom the play was written, in the title-role. It ran one hundred nights to large audiences.

Thus the Union Square Theatre began a career which lasted for ten years, and which was exclusively confined to Mr. Palmer's management, marking one of the most brilliant chapters in the history of the New York stage. Mr. Palmer exercised good judgment in his selection of plays and possessed a marked ability to measure the public taste. As an example of this may be mentioned his production of The Two Orphans on Dec. 17, 1874, a play that touched the high water mark of financial reward and prosperity. It was this play also upon which was established the theory of property right which has enabled theatrical managers up to the present time to protect in the courts of this country all manuscript plays, whether of domestic or foreign origin. Mr. Palmer's energy and persistence were responsible in great measure for the recognition of authors' and owners' rights in unpublished dramatic works under the common law. It is worthy of note that the bold revision and adaptation of this piece by Mr. Palmer was largely the reason of its instant and sustained success.

Some idea may be obtained of the length of runs of the plays at this theatre by comparing the dates here given. Following the production of Agnes, London Assurance was given Dec. 23, 1872; The School for Scandal, Dec. 25; Money, Dec. 27; A Son of the Soil, Jan. 1, 1873; Brougham's Atherly Court, Jan. 6; One Hundred Years Old, Jan. 20; Olive Logan's A Business Woman, March 13; Cousin Jack, March 24; Frou Frou, April 14; Mrs. Sheridan Shook's (now Mrs. A. M. Palmer) Without a Heart, May 21; Agnes, revived, May 29.

Kate Claxton made her first appearance at this theatre as Georgetta in Fernande, acted on the last night of the season, June 4. During a Summer season which ensued Jane Eyre was played with Charlotte Thompson in the leading role, and the Vokes Family made several appearances. The roster of the company at the opening of the season of 1873-74, on Oct. 1, 1873, when The Geneva Cross was played, was as follows: Rose Eytinge, Eliza Weathersby, Kate Claxton, Marie Wilkins, Emily Mestayer, Maud Granger, Meta Bartlett, Charles R. Thorne, Jr., McKee Rankin, Stuart Robson, John Parselle, F. F. Mackay, H. W. Montgomery, Claude Burroughs, Hattie Thorpe, Charlotte Cave, J. J. Prior, W. H. Wilder, Kate Holland, Mrs. Wilder, William H. Bokee, W. S. Quigley, and J. W. Thorpe, stage-manager. In The Geneva Cross performance Charles R. Thorne, Jr., Stuart Robson, W. H. Bokee, and Eliza Weathersby acted in this theatre for the first time, and John Parselle made his first appearance in New York. Next came The Wicked World, Nov. 17, when Clara Morris and McKee Rankin made their first appearance in this theatre; and this was followed by Led Astray, Dec. 8; Camille, March 14.

A charity benefit took place Thursday afternoon, March 26, 1874, at five of the principal New York theatres. The idea originated with A. M. Palmer, and a performance of The Geneva Cross at the Union Square brought in $612. Led Astray was revived on June 15.

During the Summer season Bartley Campbell's Peril, With the Tide, and Jane Eyre were produced.

The season of 1874-75 began with The Sphynx, Sept. 21. Additions to the company were Fanny Morant, Ella Burns, Cora Cassidy, T. E. Morris, F. E. Lamb, and C. M. Collins. The Hunchback was presented Oct. 26; Jane Eyre, Nov. 16; Love's Sacrifice, Dec. 7, and The Two Orphans, Dec. 17. This conclusive success ran the season out to June 15.

John T. Raymond appeared during the Summer season as Colonel Sellers. The first production in America of Rose Michel took place on Nov. 23, 1875. Marie Gordon, Edward Arnot, Blanche Grey, Anna Brown, and W. Seymour were new members of the company. Then came Ferreol, March 21, 1876; Conscience, May 9; H. J. Montague took a benefit on June 6; Queen Mab and A Wolf in Sheep's Clothing were acted before the close of the season. On Aug. 28, 1876, was acted for the first time on any stage Two Men of Sandy Bar, by Bret Harte. The season of 1876-77 was introduced by the revival of The Two Orphans, on Oct. 2, when Sarah Jewett, James O'Neill, and Kate Girard first appeared at this theatre. Clara Morris amazed the town with Miss Multon, Oct. 20, and this was the first appearance here of Bijou Heron. The Danicheffs came Feb. 5, 1877, and Smike, a dramatization of Dickens' "Nicholas Nickleby," closed the season on June 9.

On Aug. 15, 1878, Pink Dominoes was produced for the first time in this country. In the meanwhile Mr. Palmer had secured an adapter in A. R. Cazauran, then a writer on a Brooklyn paper. His version of Sardou's Seraphine, under the title of The Mother's Secret, followed the revival of Pink Dominoes, which opened the season of 1877-78. The Man of Success came on Dec. 26, and A Celebrated Case was acted for the first time in America here on Jan. 23, 1878. This was the first appearance in this theatre of Frank Hardenbergh, Mrs. Charles Poole, Mrs. G. H. Gilbert, and Nelson Decker. A Celebrated Case ran for 111 nights. On May 13, 1878, the Hess English Opera company appeared in The Chimes of Normandy. Olivia, taken from Goldsmith's "The Vicar of Wakefield," was played here for the first time in America on Aug. 14, with Fanny Davenport in the leading role. The regular season began Sept. 24, 1878, with Mother and Son. The Banker's Daughter came next and ran 100 nights, and was followed on April 17, 1879, by Cazauran's play, The Lost Children.

My Partner, Bartley Campbell's drama, ran at the Union Square from Sept. 16 to Oct. 21, 1879, and the season was filled out by French Flats, which ran for 200 nights. In this Harry Courtaine, Ellie Wilton, and Courtney Barnes made their first appearance at this theatre. A False Friend and The Love of His Life were new productions during this season.

Daniel Rochat opened the next season, on Oct. 16, 1880. There was a month or two of miscellaneous revivals with Clara Morris at Tuesday and Thursday matinees. Other plays were Raymonde, and Felicia; or, Woman's Love, with Rose Eytinge—her first appearance at this theatre in five years. Joseph Jefferson played The Rivals on Sept. 12, 1881, and on Sept. 27 Genevieve Ward appeared in Forget-Me-Not. Madame Janauschek appeared on Oct. 24 in Bleak House. Daniel Rochat was revived Nov. 14. Clara Morris and C. R. Thorne, Jr., were seen in Camille, and Alexander Salvini made his American debut as George Duhamel in Article 47, with Clara Morris. The Lights o' London came Dec. 5, 1881, and ran for 150 nights. Far from the Madding Crowd closed the season. During the Summer season among the plays acted were Solange, The Living Age, The Black Flag, Fourteen Days, and Saratoga.

The Rantzaus was produced Nov. 28, 1882, and ran until Jan. 8, 1883. Richard Mansfield first made A Parisian Romance famous Jan. 10, 1883, and this play and The Rantzaus made the great profits of the house for that season. A Parisian Romance ran until April 7, 1883. Charles Wyndham appeared with his company here in May of that year.

On May 14, 1883, Mr. Palmer, feeling a need of rest, retired from the management of the Union Square Theatre and spent the following year in Europe.

In connection with Mr Shook Mr. Palmer also managed the Brooklyn Theatre from 1874 until it was burned in 1876.

Noted Madison Square Productions.

On Sept. 1, 1884, he entered into partnership with the Mallory Brothers, of the Madison Square Theatre, and the policy of that house was entirely changed. Mr. Palmer on Sept. 29, 1884, produced the prodigious success, The Private Secretary, which ran 200 nights here. Broken Hearts was produced on Feb. 12, 1885. On March 13, 1885, Mr. Palmer assumed exclusive control of the theatre. He followed out his idea of a stock company and produced a succession of successes, a mere list of which will recall to New Yorkers many evenings of delight. Sealed Instructions was brought out on April 13, 1885. During the Summer John T. Raymond appeared in For Congress and In Chancery, and C. W. Couldock in The Willow Copse. Madame Janish acted Anselma on Sept. 7, and Saints and Sinners, which ran to a hundred performances, was produced on Nov. 7, 1885. A triple performance for the benefit of the Actors' Fund took place on Feb. 4, 1886. Engaged, Old Love Letters, and Our Society were produced before the close of the season. Richard Mansfield appeared during the Summer season in Prince Karl.

On Nov. 1, 1886, began the run of Jim the Penman, one of the greatest successes in Mr. Palmer's career. The company appeared in this play at Washington, D. C., in the National Theatre, on April 18, 1887, when the receipts were $3,100, and were given to the Actors' Fund. Jim the Penman occupied most of the season of 1886-87, but other plays produced were A Foregone Conclusion, Margery's Lovers, Elaine, Fashion, Monsieur, and others.

The regular season of 1887-88 opened on Oct. 3, with Jim the Penman and the original cast. The company was now composed of Charles Coghlan, Frederic Robinson, J. H. Stoddart, Alexander Salvini, H. M. Pitt, L. F. Massen, E. M. Holland, Walden Ramsay, C. P. Flockton, William Davidge, Herbert Willard, Agnes Booth, Mathilde Madison, Maud Harrison, Annie Russell, Marie Burroughs, May Robson, Blanche Curtisse, Minnie Seligman, Marie Greenwald, Mrs. E. J. Phillips, and Mrs. E. L. Davenport. Angela, The Martyr, and the first evening production of Elaine, in which Minnie Seligman made her first professional appearance, were produced, and Heart of Hearts was acted on Jan. 16, 1888, and ran till March 21. Henry Irving was tendered a reception by the Goethe Society at this theatre on the afternoon of March 15, 1888.

Partners was a success on April 2, 1888, and among plays produced during the Summer season were A Possible Case, A Fair Bohemian, Fair Fame, The Keepsake, Irene, Judge Not, A Legal Wreck, Beauty Abroad, etc.

Captain Swift, which ran for 150 nights, had its first presentation on Dec. 4, 1888, and on Dec. 5 the pupils of the Palmer-Boucicault School of Acting gave their first public performance at a matinee. Honor Bright was first produced at an author's matinee on Dec. 21. M. Coquelin made his last appearance at this theatre at a matinee on April 5, 1889, for the benefit of the Actors' Fund, arranged through the assistance and co-operation of M. Coquelin, Augustin Daly, Abbey, Schoeffel and Grau, and Mr. Palmer. During the Summer season the following plays were given: Featherbrain, Editha's Burglar, and Bootles' Baby. Aunt Jack and a curtain-raiser, A Man of the World, were produced on Oct. 30, 1889, and ran until April 26, 1890. On Monday morning, March 3, 1890, Mr. Palmer and the company made a record-breaking trip to Washington, D. C., giving a matinee performance of Aunt Jack at Albaugh's Theatre there, and reaching the Madison Square Theatre again in ample time for the evening performance of the same day. Plays presented before the opening of the next regular season were The Blue Officer, Beau Brummel, Lesbia, etc. On Oct. 30, 1890, A Pair of Spectacles was acted for the first time in America and ran to Jan. 3, 1891. Afterthoughts and A New Year's Call were two successful one-act plays used during the run of A Pair of Spectacles. Other plays presented during this season were Esther Sandraz, Jan. 8; Sunlight and Shadow and Social Fiction, Feb. 3; The Pharisee and Dinner at Eight, Feb. 16. This bill ran to March 31.

Mr. Palmer brought his management of the Madison Square to a brilliant close in the production of Alabama, first acted April 1, 1891, which with C. W. Couldock as Colonel Preston brought Augustus Thomas to the front as a playwright and made about $150,000 for Mr. Palmer while he held the rights. Other plays tried during this last season were The Merchant, Jane, Meadowbrook Farm, and The Louisianian.

The house passed out of Mr. Palmer's hands and it became known as Hoyt's Madison Square Theatre when Hoyt and Thomas secured the lease on Sept. 15, 1891. Mr. Palmer had in the meantime assumed control of Wallack's Theatre, which was reopened on Oct. 8, 1888, as Palmer's Theatre, when Constant Coquelin made his American debut. The advertisements of this theatre for several days were as follows: "Palmer's Theatre, Ancient Wallack's."

Among the noted players appearing here in 1888-89 were Jane Hading, Mary Anderson, Mrs. James Brown Potter and Kyrle Bellew, Marshall P. Wilder, the McCaull Opera company, Mrs. D. P. Bowers, Mr. and Mrs. W. J. Florence, Tommaso Salvini, Charles Wyndham, Richard Mansfield and others. Held by the Enemy was first presented here on Oct. 29, 1888, and The Cavalier was produced on March 4, 1889. The American Countess was acted here on May 16, 1889.

W. H. Crane and company appeared for the first time in New York here on March 13, 1890, at a benefit given to Frank C. Bangs. Francis Wilson's company played The Gondoliers here on April 17, 1890. Among plays produced here in 1890 were The Stepping Stone, The Editor, Clarisse, Loraine, and Lara. The Jefferson-Florence company also played a four weeks' engagement in The Heir at Law.

Edward S. Willard made his American debut at this house on Nov. 10, 1890, in The Middleman. Mr. Willard's engagement lasted well into April, 1891. Among his various plays were Judah and John Needham's Double. The engagement was not a pecuniary success. Mr. and Mrs. Kendal appeared here for two weeks in April, 1891, and Rose Coghlan was seen in Lady Barter. The Tar and the Tartar was sung here for 100 times during the Summer season of 1891.

Alabama was revived on Nov. 2, 1891, by the stock company and ran until Jan. 11, 1892. Among other plays presented during this season were Amy Robsart, Margaret Fleming, What a Woman (with Mrs. Scott-Siddons), Jim the Penman, The Broken Seal, the Kendals in repertoire, Colonel Carter of Cartersville, A Night's Frolic, A Stag at Bay, and Digby Bell and Henry E. Dixey in Summer opera.

John Drew made his New York debut as a star at this theatre on Oct. 3 in The Masked Ball. Bronson Howard's Aristocracy was presented for the first time on Nov. 14, 1892 and ran to Feb. 4, 1893. Lady Windermere's Fan was done here for the first time in New York on Feb. 5, 1893. A. M. Palmer's stock company then returning to the home theatre. On the afternoon of Nov. 21, 1893, there was a performance of As You Like It for the Professional Woman's League, when all the parts were played by women, Madame Janauschek playing Jacques and Mrs. E. A. Eberle the Duke. The burlesque 1492 ran at this theatre from May 15, 1893, to Feb. 3, 1894. John Drew reappeared on Feb. 5, 1894, in The Butterflies, and Henry E. Dixey played through May in Adonis.

The Theatre of Arts and Letters' Company appeared here in April in Giles Corey, Yeoman, The Decision of the Court, and The Squirrel Inn. Virginia Stuart made her first appearance as a professional on the afternoon of May 17 1894, in The Lady of Lyons, with Robert Taber as Claude Melnotte.

The season of 1894-95 began on Sept. 19 with New Blood. Olga Nethersole made her American debut here on Oct 15, 1894, in The Transgressor, and appeared later as Camille. Among her support were Maurice Barrymore, Mrs. D. P. Bowers, Ida Conquest, E. M. Holland, J. B. Buckstone, and Mrs. E. J. Phillips.

The New Woman was produced on Nov. 12 for the first time in America. Annie Russell made her reappearance on the stage after several years' absence through ill-health. There was a performance the afternoon of Dec. 5, for the benefit of the Church Hospital and Dispensary, when Keeping Up was acted with Annie Russell as Mrs. Thornton. An act of In Spite of All followed with Mrs. Fiske as Alice, and Fred Paulding as Carroll. The programme ended with One Touch of Nature, with J. H. Stoddart as William Pennholder and Maud Harrison as Constance. Esmeralda was revived Dec. 17, and The Fatal Card was seen for the first time on Dec. 31. Mrs. Langtry appeared on March 11, 1895, in Gossip. Other plays seen here before the close of the season on June 1, 1895, were The Two Colonels, The Viking, a comic opera; A Duel of Hearts, and Little Christopher.

The season of 1895-96 opened with Jeff de Angelis and Della Fox in Fleur de Lis. The Shop Girl was presented on Oct. 28. John Drew reappeared here Jan. 6, 1896, in The Bauble Shop, and on Feb. 11 For the Crown was played. Saints and Sinners was presented on Feb. 18 at a Church Hospital benefit. Julia Marlowe began an engagement on March 9, 1896, in Romeo and Juliet. On March 23, Rose Coghlan played Madame, by Charles Coghlan, for the first time.

On Oct. 5 Mary Pennington was produced, and Squire Kate was played on Oct. 19. Roaring Dick and Co., by Maurice Barrymore, was given on Nov. 16, 1896. This was the last performance here under Mr. Palmer's management, for on this date, Nov. 16, 1896, he surrendered the lease and Theodore Moss became manager. At this time Mr. Palmer's fortunes seemed to be on the downward trend, and he suffered considerable embarrassment.

Nearly every actor of note has at some time appeared under Mr. Palmer's management, and among the names associated with his management of Palmer's Theatre are those of Agnes Booth, May Brooklyn, Jennie Eustace, Madeline Bouton, Mr. and Mrs. E. M. Holland, Maurice Barrymore, J. H. Stoddart, Rube Fax, Jack Saville, George Nash, Wilton Lackaye, "Aunt Louisa" Eldridge, Clement Bainbridge, Georgia Cayvan, Frank Bangs, Eben Plympton and many others.

Leases Garden Theatre.

Mr. Palmer, in partnership with Edmund C. Stanton, leased the Garden Theatre in October, 1893, and E. S. Willard began an engagement on Oct. 27 with The Professor's Love Story. Other plays given during this season were 1492, Ghosts, Frou Frou on March 30, 1894, with Mrs. Fiske as Gilberte, and Uncle William. Little Christopher Columbus was produced on Oct. 15, 1894, and Miss Oldcastle was seen in A Burglar's Reception on March 18, 1895.

At the Garden the one great success was Trilby, first produced on April 15, 1895, a play which at first Mr. Palmer had no faith in. After seeing a rehearsal he changed his mind, and spared no expense in producing the play, which ran for nearly two years and made for the astute manager a large amount of money when financially embarrassed; for twice in his career, during which he was many times considered a wealthy man, he was helped out by plays which proved money makers. He later sold the rights of Trilby to W. A. Brady for a considerable sum. Trilby was followed at the Garden by 1492, brought over from its long run at Palmer's. Other plays seen at the Garden before Mr. Palmer gave up the lease on Oct. 1, 1896, were Rip Van Winkle, with Joseph Jefferson, A Stag Party, Chimmie Fadden, The Two Escutcheons, and His Absent Boy. On March 16, 1896, Mrs. Fiske appeared here in Marie Deloche, adapted by Harrison G. Fiske from the French of Daudet and Hennique. This bill continued all the week except March 19, when A Doll's House and A Light from St. Agnes (in one act, by Mrs. Fiske) were acted. On March 28, 1896, Cesarine was given with Mrs. Fiske in the tiele-role.

Among those in the cast of Trilby at this house were Virginia Harned, Rosa Rand, Mathilde Cottrelly, Wilton Lackaye, Burr McIntosh, Alfred Hickman, John Glendinning, Reuben Fax, and Leo Ditrichstein. But on the whole his tenancy of the Garden is said to have been a losing one for Mr. Palmer.

In 1895 he leased the Great Northern Theatre, Chicago, and opened it with a stock company in Heartsease. This venture also was not entirely successful financially, and Mr. Palmer relinquished the management of the house in 1897. In 1895 also he leased the Park Theatre, Brooklyn, which was known under his management as Palmer's Park Theatre.

With Augustin Daly Mr. Palmer managed the famous Wallack testimonial of 1888 at the Metropolitan Opera House. The play was Hamlet, and the cast included Edwin Booth, Lawrence Barrett, Joseph Jefferson, W. J. Florence, Helena Modjeska, Rose Coghlan, F. Mayo, E. Plympton, and John Gilbert, and every supernumerary was an actor of note. The net receipts of the testimonial were $25,000.

Mr. Palmer was the first to institute the system of long Summer tours for Stock companies. His Madison Square company gained outside recognition as the best organization of its time in America, touring West and South in the special car "Alabama" in 1891-1893 and 1894.

Mr. Palmer was twice married, his second wife, whom he married in 1882, being the former wife of Sheridan Shook, his first managerial partner. In 1897 Mr. Palmer became manager for Richard Mansfield and directed the actor's tours until 1902, when, on account of failing health, he became an advisory rather than an acting manager for Mansfield. Mr. Palmer's ill health continued, though for the past two years he had been manager of the Herald Square Theatre for Charles Frohman. His last actual work was the staging for reproduction of his first great stock company success, The Two Orphans.

Throughout the varying fortunes of his business career this brilliant manager, to whom many of the actors and actresses of the day owe their starts in the profession, was always a cheerful optimist and an ambitious fighter in the world whom nothing could dishearten. To him the drama was always the embodiment of a noble art which he loved as such, and it was the new system of competitive and more commercial management which first ousted him from his proud position.

Mr. Palmer always took an active interest in the Actors' Fund, of which he was one of the founders and its vice-president under Lester Wallack, the first president, in 1882. In 1889 Mr. Palmer was elected president of the Fund and held that office for fourteen years, doing splendid work for the advancement and assistance of the institution.

Appreciative Resolutions.

At a special meeting on March 8 of the Board of Trustees of the Actors' Fund of America the following preamble and resolutions were adopted:

WHEREAS, It has pleased the Supreme Power to remove by death from our association Albert M. Palmer, a true and honored American citizen, an excellent and conscientious manager of dramatic art in our city, and

WHEREAS, Albert M. Palmer was one of the founders and organizers of the Actors' Fund of America, and for fourteen years its honored President, and a conscientious worker therein until the time of his death, generous of his time, energetic in his well directed action, humane and broad in his charity toward the sick and distressed in the theatrical profession, a noble and active sympathy for all his fellowmen, therefore

RESOLVED, By the Trustees of the Actors' Fund of America in special meeting assembled, that in the death of Albert M. Palmer our country has lost a highly esteemed and valued citizen, our city has lost a most worthy theatrical manager, the Fund has lost an ardent friend, an untiring worker, whose best efforts, to the last hours of his life, were devoted to the advancement of the Fund and the care of its patients and pensioners.

RESOLVED, That the profession of the stage in America mourns a man who, during a quarter century of management, stood for and represented the highest ideals. His name has lent dignity and distinction to the modern stage and when its history for the century shall be adequately written, the name of A. M. Palmer will be found associated at all times with that which was highest and best in the life of the stage, and with absolutely nothing that degraded the art he loved, or the men and women who followed that art as a profession.

RESOLVED, That a copy of this preamble and resolutions be spread upon the minutes, the records of the Actors' Fund of America, as a part of its history and as a mark of its profound respect for the man, the manager and the philanthropist.

RESOLVED, That a copy of these resolutions shall be signed by the entire Board of Trustees and sent to the family of our deceased associate as a heartfelt expression of all of his associates on this Board of Trustees and extended to the wife and loved ones left behind.

At a special meeting of Edwin Forrest Lodge, Actors' Order of Friendship, held on March 8, the following resolutions of respect were passed:

WHEREAS, It has pleased the All Wise to take the life He gave and to remove from his sphere of usefulness and activity Albert M. Palmer; therefore,

RESOLVED, That a unique personality has passed from our midst. In the death of Albert M. Palmer the dramatic profession in America mourns the loss of a man who stood for and represented the best traditions and the most honorable achievements of the modern stage.

A scholar and cultivated gentleman, he gave to the stage something in return for what he received from it. It is no stretch of the imagination to say that one-half of the successful stars now before the American public are largely indebted to the sagacity, enterprise and business acumen of Albert M. Palmer for their professional advancement.

His name has ever stood for what was best in the history of the contemporaneous stage. Throughout his entire managerial career his name upheld the dignity and prestige of the stage.

He was practically the founder of the Actors' Fund of America and for fourteen years its President. He gave to that noble charity the best labors of his matured powers, and during the closing years of his life, as Chairman of its Executive Committee, he performed a labor of love in practically guiding the administration of its charities. Nearly all members of this order being members of the Actors' Fund, and some of our members being officials of that body, they have been so intimately associated with him that they can testify to his unselfish devotion to the sick and unfortunate of our profession.

He will be mourned sincerely by the profession at large as a man who did much to dignify the profession of the actor on this continent, and nothing to belittle or degrade it. He will be mourned by a wide circle of intimates, cultivated men and women who loved him for his sterling qualities of mind and heart.

RESOLVED, That these resolutions be enrolled on the minutes of this lodge, and a copy of the same, signed by the President and officers of the lodge, and the Committee on Resolutions be sent to the widow of the deceased.

Mr. Palmer was a member of the Goethe Society, the Players, of which he was one of the founders and for years vice-president. He also belonged to the Lambs, Union League and the Dunlap Society, of this city; the Chicago Club, of Chicago, and the Garrick Club, of London.

Loving Testimonials.

From the moment of Mr. Palmer's death expressions of love and respect without number in the form of telegrams and messages, flowers and letters, were constantly received by the sorrowing family at his home, No. 201 West 118th Street. Among the telegrams and letters which poured in were words of sympathy from Sir Charles Wyndham, Mary Moore, Mrs. Bronson Howard, Mr. and Mrs. Francis Wilson, Nat C. Goodwin, Al. Hayman, Mrs. Lester Wallack, Madame Cottrelly, David Belasco, Clyde Fitch, Charles Henry Meltzer, Lillian Russell, Mrs. E. L. Fernandez, Edward Harrigan, Mr. and Mrs. Samuel Nixon, Suzanne Westford, Amelia Bingham, Mrs. Ettie Henderson, Nellie McHenry, Mary Shaw, Mrs. Fred Hamlin, Mrs. B. Packard, Josephine Florence Shepard, Mr. and Mrs. Fred Sidney, Arthur Forrest, Thomas L. James, Mrs. Sydney Rosenfeld, "Aunt Louisa" Eldridge, Marshall P. Wilder, Mr. and Mrs. W. C. Demorest, Arthur Wallack, Dr. Frank Fuller, Mrs. Oliver Bunce, E. C. Stedman, Eleanor Carey, Irving Dittenhoefer, Edgar L. Davenport, Mr. and Mrs. Ned Holland, Mr. and Mrs. Sol Bloom, John Glendinning, and Mrs. L. H. Holme.

In tender expressions of sympathy, respect and admiration every woman's club in the city and many from a distance were represented by letters, telegrams and flowers from their presidents and members, while the more purely family and personal tokens and messages were impossible to number. An extract from one letter written by a prominent New Yorker, who had known Mr.

Palmer for many years, will typify perfectly both the man who is so sincerely mourned and the spirit which pervaded all the words written of him:

"A truer, gentler man never lived. He was a model Christian gentleman, a tender husband, a loving father, a faithful son and brother, and a devoted friend. His death is a personal loss to me."

The Funeral.

When the time came for the brief private funeral service, which was held at the Palmer home at 10 o'clock on the morning of Friday, March 10, the room in which the casket rested was literally a bed of fragrant blossoms. The casket was covered by a drooping pall of violets, the symbol of the honor paid him by the Actors' Fund, of which he was so long the active President. The service at the house was conducted by the Rev. Nathan A. Seagle, rector of St. Stephen's Church, in Sixty-ninth Street, and the close friend of the family for many years. Only the members of the family and a few intimate friends were present.

Of the almost countless tributes laid at the bier of Mr. Palmer it will be possible to enumerate but a few, but all, from the superb standards to the tiniest bunch of flowers bedewed with tears of gratitude, spoke to his family of the respect and love felt for him and helped to comfort them in their sorrow. From Charles Frohman came a broken column of violets; from the Herald Square Theatre, a large standard of roses, valley lilies and violets on a base of American Beauty roses bearing the inscription, "Beloved by all;" Association of Theatrical Managers, a magnificent standing wreath of violets on a base of Easter lilies; from the Edwin Forrest Lodge, Order of Elks, a most exquisite tribute, with the name of the organization on a broad purple ribbon; a magnificent wreath from the Actors' Order of Friendship; from the Woman's Professional League, a large wreath of calyx leaves; Mrs. Sol Smith, a large laurel wreath; Miss Lillie Campé, a beautiful pillow of violets. Beautiful floral tokens of love and respect came from Alf Hayman, Marc Klaw, Mr. and Mrs. A. L. Erlanger, W. A. Brady, Mrs. Barney Williams, Mr. and Mrs. Harrison Grey Fiske, Virginia Harned, Mrs. Richard Mansfield, Kate Claxton, Hattie Williams, Rosa Rand, Roberta Norwood, Laura Alberta, Mrs. Henry Jarrett, Miss Jarrett, Corinne Parker, Jean Burnside, C. A. Stevenson, Thomas F. Shea, Frank V. Strauss, Rainy Day Club, Twelfth Night, Shakespeareana, Rubinstein Club, Mr. and Mrs. Edward Knox, Hon. A. J. Dittenhoefer, Mrs. Esther Herrmann, Mr. and Mrs. John Mildeberger, Mrs. Sheff, Mr. and Mrs. Henry Miller, John Jacob Hooper, and a host of others.

At 11 a.m. on March 10 the public funeral services were held at the "Little Church Around the Corner," in East Twenty-ninth street. The church was filled almost to overflowing with what was the most thoroughly representative assemblage of theatrical people ever gathered within its walls. Old friends and new, life-long business associates and those whom the kindly manager had often encouraged and helped in the mimic world of players, the notable stars of today; all were there, sincere in their expression of grief and respect to the memory of him who had for many years lived, worked and succeeded among them. The funeral services, according to the wishes of Mr. Palmer, were extremely simple, and were confined to the impressive ritual of the Episcopal Church. The funeral arrangements were under the auspices of the Actors' Fund of America, and were directed by Alf. Hayman. The large gathering were ushered to their seats by the following business managers of New York theatres: Thomas Shea, of the Empire; W. W. Walters, of the Criterion; Louis F. Werba, of the New York; Mark A. Luescher, of the New Amsterdam; William Newman, of the Herald Square; Lew Phelps, of the Garrick; Henry Sommers, of the Knickerbocker, and Henry Ramsey, of the Lyceum.

The honorary pall bearers were Bronson Howard, representing the American dramatists; William Gillette, the dramatic profession; F. F. Mackay, the Actors' Fund; E. A. Dithmar, the press; Daniel Frohman, the theatre managers; Francis Wilson, the Players' Club; Forbes Robertson, the Garrick Club, of London; Joseph R. Grismer, the Actors' Order of Friendship; Dr. S. W. Smith, the medical profession; Judge A. J. Dittenhoefer, General T. L. James and E. M. Knox, old personal friends of Mr. Palmer.

As the last notes of "Lead Kindly Light," a favorite hymn of Mr. Palmer, were sung by the vested choir, the casket, preceded by the pall bearers, was borne to its resting place before the chancel rail. It was entirely hidden by the sweeping pall of violets and smilax, exquisite in its beautiful simplicity. The many other exquisite floral tokens were massed in front of the chancel, forming a solid mass of bloom.

Following the casket came the sad group formed of the immediate family and relatives, comprising Mrs. A. M. Palmer and son, Morton Palmer; Miss Phyllis Palmer, Mr and Mrs. L. Otis Fiske, the latter also a daughter of Mr. Palmer; Miss Sara Palmer, a sister of the deceased manager, and his brothers, Henry and Walter Palmer, with their wives. Accompanying them were Alfred Becks, Billings Birch and Mrs. Cloyd, old friends of Mr. Palmer. The Rev. Dr. George C. Houghton read the prayers and funeral service and also read the beautiful words of Tennyson's "Crossing the Bar." There were many tear-filled eyes in the church as his voice ceased.

"Nearer, My God, to Thee," with all of its mingled sadness and comfort, also a favorite hymn with Mr. Palmer, was then sung by the choir, and also a solo by a member of the choir: "I Heard a Voice."

Rev. Nathan A. Seagle then spoke tenderly of the good qualities of the one who had passed into the Great Beyond. Obeying a request made to him by Mr. Palmer while in life, he refrained from a set eulogy. He said in part: "We come in the blessed capacity of friendship to-day in our grief, and to be again reminded of the certainty of death and the uncertainty of life, and the fact that the paths of glory lead but to the grave. We pray not to be delivered from a sudden death, but from a death for which we are unprepared, for nothing is more beautiful than a quick death—thus to be allowed to step into a new and everlasting life. Man longs not for the tributes and plaudits of the world, but for the consciousness of duty well done.

"There are several parts in our problem of life. One in which should be the universal brotherhood of every day, where kindness, courtesy and business integrity are so much, and then in our home life, where kindness and affection mean how much only those near to us by ties of blood and love can realize. Third, there is the God in man, a part of man hedged in where only its possessor can look, a something without which there can be no success—out of this springs all those other qualities which count for so much.

"So I would say to you who grieve here that 'it is better to have loved and lost than never to have loved at all.' He who has gone compelled this love and possessed in abundance those tender qualities which enabled him to be so much to others. Men die, but we know that some of their qualities are immortal and live forever. We are all sad because of the separation from him we loved, but we rejoice that he has passed into a nobler and a grander life. Such men leave their imprint behind them, and no matter what their walk in life may be the world is the better for it. We need men who are as upright and honest in purpose as Mr. Palmer was, not only in the field which he chose for a life work, but in every other walk of life."

Then in the stillness came the notes of the hymn, "O Sweet and Blessed Country." "O Paradise, O Paradise," a hymn of which Mr. Palmer was fond, was sung as the casket was carried to a position near the doorway of the church. It was opened and each one of the large gathering paused a moment in passing out for a last look upon the quiet face of their friend. Some lingered with tearful eyes, loath to make the final parting, and many women were noticed to pluck a violet or two from the bier, while some went back to secure even a leaf from the many floral tributes within the church. Among those who filed past the casket were many who had often appeared in Mr. Palmer's productions, and to whom thronging memories made the hour a doubly sad one. Maud Harrison, who happened to be on the elevated when Mr. Palmer was stricken and to whom he addressed almost his last word, was in tears, and so was Kate Claxton. Still another who recalled former days was Mrs. Lemoyne, who began her career with a small part in A Celebrated Case at the Union Square Theatre under Mr. Palmer's management. Eben Plympton went by, striving to conceal his emotion, and in the group that followed were E. S. Willard, Harrison Grey Fiske, Mrs. Fiske, Harry Woodruff, Frederic de Belleville, John E. Kellerd, and Amelia Bingham. A remarkable feature of the church arrangements was the seating of each of the delegations from the various societies and clubs together in sections especially reserved for them, and they all left the church in a body as they came. Prominent among them was the group from the Actors' Home on Staten Island, numbering Charles W. Allison, the superintendent; Sydney Cowell, John V. Dailey, Sarah A. Forrester, Antonio Roig, Joseph P. Keefe, J. G. Bauer, Mervyn Dallas, Henry A. Langdon, Charles Gonzales, May Sylvie and others. There were present many members of the Players' Club, which at its next meeting will pass formal resolutions of respect to the memory of its dead Vice-President. Most of the officers of this club are at present either ill or out of the city.

The Professional Woman's League, of which Mrs. Palmer was the first President, kept its business office closed during the hour of the funeral, to which it sent a large delegation. Among them were noticed Mrs. Edwin Arden, the League's President; "Aunt Louisa" Eldridge, Mrs. Sol Smith, Mary T. Stone, Maida Craigin, Alice Brown, Mrs. E. L. Fernandez, Mrs. Charles J. H. Child, Ada Gilman, Kate L. Chrystal, Bessie Lee Lestina, Madame Cottrelly, Rosa Rand, Marion Ballou, Isabel Munson, Mrs. Alice Campbell Chisholm and a number of others. In the body of friends from the Actors' Order of Friendship were Joseph R. Grismer, President; Bernard A. Reinold, Vice-President; George D. MacIntyre, Secretary; Charles H. Clarke, Charles Dickson, Clay M. Greene, Percy Plunkett, F. F. Mackay, C. H. Booth, Benjamin Horning, M. J. Jordan and about thirty others.

Among others noticed in the church were: Eugenie Blair, Earl S. King, Mr. and Mrs. Harrison Grey Fiske, Ida Lewis, Dora Goldwaithe, Theodore Hamilton, John Jack, J. Leslie Gossin, Martin W. Hanley, Frank E. Henderson, Doré Davidson, M. J. Dickson, Richard Dorney, E. E. Rice, Charles Kent, Arthur Forrest, Edward Harrigan, Charles Burnham, Walter Lawrence, Billy Seymour, Mr. Gimber, of the Actors' Fund; Alfred Becks, Spencer Cone, Joseph Dillon, Marc Klaw, H. Conried, Joseph Brooks, De Wolf Hopper, Antonio Pastor, William Harris, Henry W. Savage, Milton Nobles, Charles Bradshaw, Jacques Martin, Lewis Mitchell, Charles J. Stine, James F. Neill, George Denham, Oscar Eagle, Max Fehrman, Robert Gaillard, William Humphreys, M. J. Jordan, Adolph Jackson, W. R. McKee, C. Jay Williams, Edmund Breese, Georgie Dickson, Mrs. Charles Littlefield, Miss Wilder, Kate Boswick, Henry Miller, Frank Mordaunt, E. A. Eberle, Col. T. Allston Brown, Tillie McHenry, Charles J. Edmonds, Mrs. Eben Thorne, S. K. Chester, Murray Woods, William Bowson, Samuel Rogers, Arthur Morland, G. C. Boniface, Jr., and hundreds of others equally well known. To give the names of all who attended would be to mention nearly every manager in New York and fully one-half of the prominent players at present in the city.

The exquisite arrangement of the flowers at the church was due to Mr. Small, the florist, who received them, personally arranged them, and saw that they were afterward safely transported to the train. He requested that he be allowed to do this as his personal tribute to the memory of Mr. Palmer.

While the funeral services were in progress business was practically at a standstill in the theatrical district. This condition was not the result of any set arrangement, but by silent agreement business matters were suspended for the time being.

The body was at once taken to Stamford, Conn., where Mr. Palmer for many years had his Summer home, and the interment services were held at the family vault in the cemetery there. A few old Stamford friends were present, besides the family and other relatives.

When the floral tributes were arranged the front of the vault resembled a solid wall of flowers. The iron gateway was draped with the curtain of violets, completely hiding and softening its coldness, and on the cross above hung the Actors' Wreath of Friendship, an appropriate symbol of the affection felt by all for him who had been laid there to rest.

AMERICAN ACADEMY MATINEE.

The sixth matinee of the American Academy of Dramatic Arts had three parts. The first was act second of Sidney Grundy's A Fool's Paradise, with this assignment of characters:

Lord Normantower	Willard D. Howe
Sir Peter Lund, Bart, M.D., F.R.S.,	C. Maclean Savage
Philip Selwyn	Almas Pierre Peltier
Hon. Tom Verinder	Siegfried Soltys
Kate Derwent	Berna Reinhardt
Beatrice Selwyn	Louise Coleman
Mildred Selwyn	Frances Harmon
Johnson	Mary Agnes Hamilton

In order to make a finished story, parts of the first and last acts had evidently been dovetailed, but so unskilfully that the effect of the whole was marred and the interpreters were handicapped. This play was never a great success, even in the hands of E. S. Willard, and it was a little too much for the students to give heart to what was always heartless and insincere. C. Maclean Savage had much of the repose and dignity suitable to his part. Willard D. Howe was manly but evidently not quite clear whether to play an Earl of Pawtucket or a Duke of Boston kind of nobleman. Almas Pierre Peltier did the lover part well, but lacked in that of the invalid, for he was not ill all through, especially as to spine and legs. Siegfried Soltys had an excellent idea of a boy of sixteen and did as well as possible, being hampered as he was by age and size. Berna Reinhardt was pretty and dainty as the self-sacrificing sister. Louise Coleman used her eyes expressively for the hypocrisy of her "villainess." Frances Harmon was the real girl of the kind the author had in mind.

The artistic treat was in the middle of the afternoon's sandwich. It was The Pompadour's Protégé, a play in one act by Kate Jordan Vermilye, and had the following cast:

The Marquise de Pompadour	Margaret Ellsworth
Machault	Paul A. Tharp
D'Argenson	Albert W. Meyer
Athenee	Genevieve Karfunkle

The stage was set with a taste that was a treat after the borrowed and faked outfits usual to such occasions. It showed a pretty corner of the gardens of Versailles, late in the Summer of 1757. D'Argenson comes with a letter of dismissal for the Pompadour from Louis XV. Just after she has boasted of her power over the King this message is handed to her, the Count being glad of the chance it gives for revenge. In her humiliation Machault tells his love, and she finds she has learned to love him. While he is gone to prepare for their flight, Athénée wanders on, searching for Machault, whom she loved in Martinique. Not knowing she is talking to Pompadour, the innocent one tells her what she thinks of the evil one who has bewitched her lover and does it so effectively that when a message comes from the King, who has changed his mind, the Marquise renounces her dream of exile and love and gives up Machault, allowing him to think her as vile as she seems. The beauty and charm of the actors blended with those of the settings, the beautiful costumes and the unusually effective lighting effects, to produce results suited to the high literary quality of this well-known author's style. Altogether it was an unusual pleasure and one to dwell in the memory, holding its own even with successes regularly on the stage. Margaret Ellsworth played with dignity and grace, reading her lines very effectively. She was pretty enough to turn the head of a more blasé majesty than even Louis XV. Paul A. Tharp was handsome enough to win the love of a King's favorite, and fitted the time and place. Albert W. Meyer was artist enough to give a black heart and sincerity to the vindictive enemy of the Pompadour. He carried off well the difficult task of opening the play alone. Genevieve Karfunkle quite fulfilled the impression given earlier in the year and in a small part that she has the rare qualities of genuine sincerity and true artistic temperament of the usual quality.

The programme ended with a one-act tragedy by R. H. Horne, entitled The Death of Marlowe, with this cast:

Christopher Marlowe	Paul A. Tharp
Thomas Heywood	Almas Pierre Peltier
Thomas Middleton	John G. Fee
Cecilia	Louise Coleman
Jack o' the Night	M. J. G. Briggs
A Gentleman	Owen Gwent

This play will hardly add to the reputation of poor Kit Marlowe or that of the author. It depicts the room in the Triple Tun Inn in Blackfriar's, London, where cruel history tells a shocked world that Marlowe died in a drunken brawl in 1593. With a number of brother dramatists and actors, the equally brutal author shows him drinking and raving over the virtue and beauty of a woman of the town called Cecilia. When she enters he addresses her with all the poetry of a poet-soul inspired by his ideal. When alone with the scoundrel that the programme says is her pander she quarrels with him. Enraged at the loss of his source of revenue, he vows revenge and brings on a fight with Marlowe and kills him. The curtain falls on the dead poet kissed by the drab of the streets. The cheap and vulgar scene was played in a manner that emphasized its character. The disadvantages of unskilled stage management were clearly shown, for the few effective points were slurred and much of the dialogue was inaudible. Paul A. Tharp had a few fine moments in the love making and Almas Pierre Peltier and John G. Free played poor parts poorly. Louise Coleman was not suited to her common part. Fairly good character work was done by M. J. G. Briggs, for he seemed to have a definite idea of a distinct swashbuckler type and played it in a clear-cut way.

The graduation exercises of the Academy will be held in the Empire March 14 at 3 o'clock. The guests of the occasion will be Forbes Robertson, who will deliver the principal address, and Grace George.

GOSSIP.

Wife in Name Only company closed the season in Atlantic City last Saturday.

T. Daniel Frawley will soon print a book of his travels, to be called "The Theatre in Forty Countries," being a profusely illustrated account of his recent trip from San Francisco to New York, by way of the Orient.

In the Shadows of Darkness, by Maurice J. Fielding, and starring Gertrude Swiggert, is to be launched soon by Manager William J. Fielding, of the Fielding Amusement Company, and will be seen at the New Star Theatre the week of March 27. The same management will produce at this theatre Wedded, but No Wife the week of April 10.

Mary Emerson company closed on March 4, at Wheeling, W. Va.

Franklin Woodruff, the well-known baseball player, assumed a new character March 10 under the management of Frank L. Goodwin at the Loomer Theatre, Willimantic, Conn., in John Ermine of the Yellowstone. Mr. Woodruff scored a hit in the title-role and was enthusiastically received by a large audience. A number came from other cities to witness his first appearance as a star.

The Progressive Stage Society will present at the Murray Hill Theatre Sunday afternoon, March 26, at 2.30 the second part of Björnstjerne Björnson's four-act social drama, Beyond Human Power. This will be the first production of this drama in English, special permission having been given by the author for its translation and use.

CURRENT AMUSEMENTS.

Week ending March 18.

ACADEMY OF MUSIC—Blanche Bates in The Darling of the Gods—2d week—9 to 16 times.
AERIAL GARDENS—Closed.
AMERICAN—Siberia.
BELASCO—Mrs. Leslie Carter in Adrea—10th week—64 to 70 times.
BERKELEY LYCEUM—Frank Keenan in At the Threshold and The System of Dr. Tarr—3d week 17 to 24 times each; The Lady Across the Hall—2 times; The Passion in the Suburbs—6 times.
BIJOU—David Warfield in the Music Master—112 times, plus 10th week— 69 to 76 times.
BROADWAY—Fritzi Scheff in Boccaccio—3d week—13 to 19 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Closed by fire.
CIRCLE—Vaudeville.
COLONIAL MUSIC HALL—Vaudeville.
CRITERION—Commencing March 15—Mary Mannering in Nancy Stair—1st week, 1 to 5 times.
DALY'S—The Duchess of Dantzic—9th week—59 to 65 times.
DEWEY—City Sports Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—William Gillette in Sherlock Holmes—2d week—8 to 14 times.
FOURTEENTH STREET—Joe Welch in Cohen's Luck.
GARDEN—The College Widow—26th week—205 to 212 times.
GARRICK—Arnold Daly in You Never Can Tell—10th week—74 to 81 times.
GOTHAM—London Belles Burlesquers.
GRAND OPERA HOUSE—May Irwin in Mrs. Black is Back.
HARLEM OPERA HOUSE—Woodland.
HERALD SQUARE—Blanche Walsh in The Woman in the Case—7th week—50 to 57 times.
HUDSON—Robert Edeson in Strongheart—7th week—51 to 58 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock Company in Taps—2d week—8 to 13 times; The Journalists, 1 time.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Forbes Robertson in Hamlet—1 to 7 times;—Special Matinees—When We Dead Awake—4 to 6 times.
LEW FIELDS'—Fields' Stock Company in It Happened in Nordland—15th week—105 to 111 times.
LIBERTY—The Education of Mr. Pipp—4th week—23 to 29 times.
LONDON—High Rollers Burlesquers.
LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 7th week—51 to 58 times.
LYRIC—Jefferson De Angelis in Fantana—9th week—67 to 74 times.
MADISON SQUARE—Mrs. Temple's Telegram—7th week—47 to 54 times.
MADISON SQUARE GARDEN—March 16—4 Arts Ball.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Buster Brown—8th week—60 to 68 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—14th week—97 to 103 times.
MENDELSOHN HALL—Musical Entertainments.
METROPOLIS—Nat M. Wills in A Son of Rest.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Transatlantic Burlesquers.
MURRAY HILL—Walter E. Perkins in Who Goes There?
NEW AMSTERDAM—Ellis Jeffreys in The Prince Consort—2d week—8 to 14 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—The Curse of Drink.
NEW YORK—Wright Lorimer in The Shepherd King—4th week—25 to 32 times.
NEW YORK ROOF—Closed.
OLYMPIC—Dainty Paree Burlesquers.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Commencing March 16, Murray Carson in The Trifler—1st week—1 to 4 times.
PROCTOR'S FIFTH AVENUE—Vivian's Papas.
PROCTOR'S FIFTY-EIGHTH STREET—The Charity Ball.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Silver King.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Grace George in Abigail—4th week—24 to 31 times.
THALIA—Hebrew Drama.
THIRD AVENUE—Fast Life in New York.
VICTORIA—Vaudeville.
WALLACK'S—Amelia Bingham in Mlle. Marni—2d week—9 to 16 times.
WEBER'S MUSIC HALL—Weber's Stock Company in Higgledy-Piggledy—22d week—170 to 177 times.
WEST END—Kellar.
WINDSOR—The Lilliputians in Sinbad.
YORKVILLE—Stock Company in The Red Carnation.

LETTER LIST.

WOMEN.

Aiken, Bessie, Luliette Atkinson, Rose Ranthon, Grace Agmar, Gertrude Arden, Helen Aubrey.

Barr, Isabelle, Mrs. E. B. Beaty, Mrs. Harry Bulger, Miss M. Barrison, Mrs. Harry Bloodgood, Mrs. G. J. Bennett, Marie Barry, Mrs. Edw. J. Buckley, Elaine Baine, Lebbie Blondell, Georgine Brandon.

Claude, Toby, Dorothy Crane, Beatrice Coventry, Susan Chisnell, May Courtney, Ethel Curtis, Ure E. Cunard, Gladys Crawford, Mabel Custer, Mrs. Frazer Coulter, Inez Cary, Phoebe Coyne, Esther T. Crater, Mona Chichester, Louise Carter, Theresa Clinton, Lauretta Cooney, Beaulah Coolidge, Harriett Cooper, Mrs. M. Cleveland.

Davis, Jessie B., Rosa Dion, Luella Drew, Maude Du Val, Dot Daly, Bessie B. Devereux, Mary N. Davis, Carlotta Delmar.

Earle, Vashti, Lulu J. Espey, Jean Elspeth, Virginia Earle, Maude I. Entwestle, Petty Elliott, Pearl Eytinge, Grace Elliston, Eloise Elliston.

Ford, Helen, Inez Forman, Helen K. Fox, Eleanor Fay, Jean Foxcroft, Nellie Florede, Emma Fredrick, Marie Franklyn, Marion Fairfax, Marion Frank, Mrs. Geo. D. Fawcett, Hattie Foley.

Greene, Evie, Louisa Gallier, Gussie Gardner, Marie Gillette, Cora Goodale, Carlotta Gilman, Charlotte George.

Hering, Ethel, Ruth Hayes, Madge Hyman, Miss C. Hilton, Pearl Hammond, Anna Hamilton, Grace Hamilton, Florence Hartler, Lillian Harris.

Joyce, Lottie, Eulalie Jensen, Maude Jeffries, Ethel Johnson.

King, Elizabeth, Mae Kilcoyne, Mrs. Ed. M. Kimball.

La Baron, Violet, Margaret Lee, Esther Lyon, Clara A. Lamb, Annie Lawrence, Aida Lawrence, Lesle Leigh, Bernice Livingston, Mercedes Leigh, Mary Lewis, Alice Lonnon, Madge Lessik, Elizabeth Leslie, Grace Lessler, Maude Leone.

Montague, Alice C., Minnie Methar, Miss Mehlis, Evelyn Mitchell, Dense Mornet, Lucile Monroe, Helen Maye, Anna Mortland, Dolly Mayer, Agnes R. Morse, Hazel S. Moore, Gertrude Millington, Margaret Messenger, Mrs. Walt Meyers, Mrs. Percia Martin, Josie Messenger, Mrs. E. Milton, Stella Marteni, Marcia Miller, Selma Mantell, Ora McFadden, Leila McIntyre, Alma Macintosh, Gertrude McKenzie, Verna McCombs.

Noyes, Mrs. Aubrey, Nellie V. Nichols.

O'Neil, Nellie, Magnon Oxer.

Preston, Leslie R., Jeny Prager, Nila Pierson, Vivian Prescott, Jessie Philbrick, Marie Parks, Mrs. Theo. H. Price, Alice B. Pollack, Katherine Pittman.

Rohe, Margaret, Agnes Rodney, Flrya Redledge, Ellen B. Russell, Zelma Rawlston, Marina Riano, Nona Reynolds, Carrie Reynolds, Helen Richmond, Mabel Reneck, Margaret Rourke, Mabel Rutherford, Kate Ray, Zelda Rotall, Ada Russell, Mary Ryan, Beatrice Ray, Adele Rafter, Isabel Reber, Leah Russell.

Starr, Sylvia, Laura D. St. James, Mrs. H. Starr, Mrs. Chatfield Smith, Jane Stuart, Beth Stone, Hazel Spaulding, Daisy Stoughton, Camille Stafford, Mrs. W. H. Stockland, Barbara Swager, Kathryne Swift, Artie Sullivan, Anna Sibell, Fenton Stewart, Georgia Sullivan, Olive Smith, Kathryn Swann, Suzanne Santje.

Thomas, Lillie B., Edyth Totten, Miss M. K. Taylor, Miss E. Tirney, Lillian Tucker, Marie Tunnison, Eva Taylor, Kitty C. Thompson, Louise Taylor.

Volks, May, Sue Van Duser.

Wood, Marion H., Anna Wynne, Alice Walling, May Wilkes, Lucile A. Walker, Celste Wynne, Lucile Watson.

MEN

Ainslee, Roland, L. L. Ashley, Lee Arthur, Wm. B. Ayers, C. D. Arnold.

Burrill, Frank, Harry Beers, Fred Barnan, Emile Barrangon, Arthur Berkeley, Frank Bender, R. H. Brolliar, Andreas Banmler, C. D. Burnham, Frank E. Baker, Paul Barnes, Chas. Bartling, Richd. Buhler, Eugene Bryant, Jack Beach, Henry Belmer, Frank W. Bidwell, Steve Bouget, Elwyn, A. Barron, Geo. L. Bates, Harry M. Brown.

Cooper, Jas., Will Conklin, H. C. Cashman, E. A. Clark, J. W. Canoly, F. W. Courtenay, M. B. Curtis, Victor R. Combs, T. Henry Coate, Harry Carter, Philip S. Conner, Henry Clark, Leo Cooper, E. F. Carruthers, Jas. A. Crowell, J. F. Crosby, Ed Clark, Chas. Connor, Jno. F. Cordray.

Duffey, Jno., Frank Dekum, Edward Durand, W. H. Deklman, E. Allan Doone, J. Dunsmore Daly, Luigi Del Oro, Byron Douglass, Gaven H. Dorothy, J. Darling, Thos. David, Ed H. Dale, Owen Davis, Jno. E. Dvorak, Byron Darrach, W. E. De Witt, Jno. V. Dailey, L. O. De La Rocque, Jno. T. Doyle, H. B. Denny.

Early, Walter P., Willis Evans, Geo. Edwards, St. Clair Evers, Lawrence Evart, Chas. H. Elwood, J. W. Earley.

Frier, Chas., M. A. Fidman, Wheat Frayer, H. W. Frederick, Jno. Fogarty, Walter Fessler, Geo. Flover, C. P. Ferry, Leo Funkenstein, Chas. Fiske, H. E. Forley, Jack Fleming, J. W. Ferguson, Dan'l F. V. Flynn.

Getzler, Fred A., Willard S. Gore, Henry Greenwell, H. Earle Gibbs, Frank A. Gordy, Andrew Glassford, Jr., Cliff Gorden, Alf Grant, Frederick Guest, Arthur A. Griffin, Ernest C. Griffith, Frank Girard.

Heink, Felix, Walt. Hitchcock, W. Dick Harrison, Wathy Hyde, Col. Geo. H. Hamilton, Levi Hester, W. F. Huffington, Fred H. Hodgson, E. A. Hauener, Geo. H. Haynes, I. Hayes Hunter, Jack Hamilton, Geo. B. Howard, Al. Hart, Howard Herrick, Jno. J. Holland, Chas. D. Hatfield, Alf Hickman.

Johnston, Jas., Harry Jones, J. J. Jordan, Jr., Harry Bour John, Walt. H. James.

Kerby, Fred., Carleton King, Harry Keefer, Fred Knight, B. Kiralfy, Wm. H. Kohnle, Jno. P. Kennedy, Geo. Kent, Laum Kaheiny, W. H. Kinross, Chas. W. King, Thos. J. Keogh, Jas. C. Kenny, Frank Kennedy, Wm. Kennedy.

Lester, Henry W., Ernest Lambert, Tom Leary, Jas. D. Lewis, Jno. D. Loud, Barton Lefferts, Edward Lester, Geo. W. Lyon, Eward M. Lester, Wm. Lloyd, Mortimer Lazard, B. M. Lytell, Arthur La Marr, Wm. Leyden, Paul La Londe, Wm. Lennox, Frank Lea, Fred'k Lorraine, Arda La Croix, Jack Leslie, Harry Loraine, Wm. La Belle, Oliver Labadie.

Moore, Chas. A., Eugene Mason, Harold Mordaunt, Frank Mordaunt, Clarence M. Maxwell, Fred I. Manley, Harry Martynne, J. W. Morris, Sidney Mason, J. S. Murray, T. H. Murphy, Tom Moore, W. E. Martin, W. A. Miller, J. K. Murray, Henry B. Mars, Donald Meek, Walt. G. Mueller, Thos. Martin, Jas. B. Morton, Wayne Mitcheltree, M. L. Millard, L. C. Martin, A. M. Miller, M. A. Moseley, Harry E. Mack, Donald Mackenzie, Geo. W. McCulla, Jno. M. McCloskey, Edward McDonald, Al. McLean, J. D. McCabe, Londan McCormick, Edward McHugh, Jno. J. McNally, Chas. D. Mackey, R. S. McCreery.

Nesbitt, Jas., Herbt. Noble, Frank Nelson, Harry Nye, Harry Nelson, Richd. Nesmith.

O'Neil, Jas. C., Geo. Olnie.

Palmer, Jas., W. W. Powers, Eugene A. Phelps, Geo. W. Paige, Chas. D. Perkins.

Revard, Felix, Donald Robertson, A. B. Robbins, E. Roscoe, Ralph Root, Douglas Ruthwen, Reginald Roberts, Chas. Robbins, Frank Raymond, W. A. Reynolds, M. W. Randell, Col. C. W. Roberts.

Sullivan, Jas. F., Sol Solomon, W. H. St. James, Jos. W. Smith, Teddy Simonds, Wallace Shaw, Chas. A. Smith, Hal Stuart, J. W. Stevenson, Luscombe Searette, Jas. Smith, Roy Smith, J. E. Scanlon, Harry Sedley, Mart Sheeley, Royal St. Carr, Jose Swickard, Louie Shaw, Geo. C. Staley, Wm. Sellery.

Towler, Gray, Frank Thompson, Tell Taylor, H. A. TreDenick, W. O. Tarkington, Lawrence Tempest, Frank A. Thorne.

Vezine, Cyril.

Weinrich, Leo, Wm. Wagner, Will R. Wilson, John Weber, Allen Wightman, J. B. Whitman, E. E. Walker, Wylden Walter Walters, Harry L. Worthington, Geo. T. Welch, Will P. Wheeler, C. A. Walker, Wm. Wolbert, C. V. Weiman, Edward Wallace, Chas. H. White, Arthur F. Warde, Robt. Wayne, Jno. Winegar, E. H. Willard, Chas. Wyngate.

Young, Jack, Raymond Youngman.

REGISTERED MATTER.

Clark Pauler, Miss M. B. Moulton, Jas. W. Guild, touch, Wm. Stanford, F. A. Demerest, D. H. Hunt, W. Rhodes, Frank E. Rowan.

Offers next season's engagement requested. Louise Vallentine. * * *

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves pains and headache, and induces refreshing sleep. Best of all tonics to build vitality and lose of appetite.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME: Clayton, Ill., March 14, Camp Point 15, Augusta 16, Macomb 17, Abbington 18.
A BUNCH OF KEYS (Gus Bothner, mgr.): Hanover, Pa., March 14, Chambersburg 15, Mt. Carmel 16, Mahanoy City 17, Wilmington, Del., 18, Atlantic City, N. J., 20, Burlington 21, New Brunswick 22, Morristown 23, Boonton 24, Orange 25.
A COUNTRY KID (H. B. Whitaker, mgr.): Logan, O., March 15, New Lexington 16, Corning 17, Zanesville 18.
A DESPERATE CHANCE: York, Pa., March 14, Hoboken, N. J., 16-18.
A FIGHT FOR LOVE: Cincinnati, O., March 12-18.
A GUILTY CONSCIENCE (Felix Blei, mgr.): Turners Falls, Mass., March 14, Athol 15, Keene, N. H., 16, Lowell, Mass., 20-22, Manchester, N. H., 23-25.
A HOT OLD TIME (Gus Hill's): Baltimore, Md., March 13-18, Scranton 20-22, Wilkes-Barre 23-25.
A LITTLE OUTCAST (Geo. E. Gill's): Middletown, Conn., March 14, Willimantic 15, Putnam 16, Newport, R. I., 17, Taunton, Mass., 18, New Bedford 20, Westerly, R. I., 21, Woonsocket 22, Marlboro, Mass., 23, Waltham 24, South Framingham 25.
A PRISONER OF WAR: Chicago, Ill., March 5-18.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Des Moines, Ia., March 13-15, Iowa City 16, Davenport 17, Peoria, Ill., 18, Chicago 19-25.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Chillicothe, Mo., March 14, Brookfield 15, Macon 16, Milan 17, Kirksville 18, Alton, Ill., 19, Collinsville 20, Monticello 22, Arcola 23, Paris 24.
A ROMANCE OF COON HOLLOW (Chas. W. Benner, mgr.): St. Louis, Mo., March 12-18.
A ROYAL SLAVE (Southern; Gordon and Bennett, props.; D. G. Hartman, mgr.): Corry, Pa., March 14, Bradford 15, Olean, N. Y., 16, Wellsville 17, Corning 18, Hornellsville 20, Danville 21, Morris 22, Warsaw 23, Leroy 24, Lockport 25.
A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Fred Miller, mgr.): Oskaloosa, Ia., March 14, Knoxville 15, Boone 16, Manning 17, Denison 18, Walnut 20, Atlantic City 21, Anita 22, Cedar Rapids 24, Monticello 25.
A RUINED LIFE (Halton Powell, mgr.): Edwardsville, Ill., March 14, Minier 17, Braceville 18, Blue Island 19, Pontiac 20, Minonk 21, Washburn 22, Dwight 23, Coal City 24, Kewanee 25, La Salle 26.
A STRUGGLE FOR GOLD (J. Martino, mgr.): Olean, N. Y., March 14, Kane, Pa., 15, Erie 16, 17.
A STUDY IN SCARLET: Winfield, Kan., March 14, Arkansas City 15.
A WAYWARD SON: Akron, O., March 13-15.
A WIFE'S SECRET (Jas. Ford, mgr.): Harrisburg, Pa., March 13-15, Pottstown 16, Allentown 17, 18, Scranton 20-22, Wilkes-Barre 23-25.
AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Franklin, Pa., March 14, Titusville 17, Erie 18.
ADAMS, MAUDE: Philadelphia, Pa., March 13-25.
ALLEN, VIOLA: Chattanooga, Tenn., March 14, Birmingham, Ala., 15, 16, Atlanta, Ga., 17, 18, Nashville, Tenn., 20, Memphis 21, 22, Vicksburg, Miss., 23, Shreveport, La., 24, Galveston, Tex., 25.
ALPHONSE AND GASTON (Al. Dolson, mgr.): Iron Mountain, Mich., March 14, Marquette 15, Ishpeming 16, Calumet 17, Hancock 18, Ashland, Wis., 20, Duluth, Minn., 21, Eau Claire 22, La Crosse 23, Stevens Point 24, Wausau 25.
ARIZONA (Main; Wilson S. Ross, mgr.): Nelsonville, O., March 14, Zanesville 15, New Philadelphia 16, Massillon 17, Niles 18, Pittsburgh, Pa., 20-25.
ARIZONA (Eastern; Melville B. Raymond, prop.): Richmond, Va., March 10-15, Norfolk 17-22, Washington, D. C., 24-29.
AT THE OLD CROSS ROADS (Eastern; Arthur C. Aiston, mgr.): Boston, Mass., March 13-18.
AT THE RACES: Olney, Ill., March 14, Salem, Ind., 15, Shelbyville 16, Hamilton, O., 18, Columbus 20-22, Toledo 23-25.
BARRYMORE, ETHEL: Brooklyn, N. Y., March 13-18, Philadelphia, Pa., 20-April 1.
BELLEW, KYRLE: Milwaukee, Wis., March 13-15.
BEN HUR: Chicago, Ill., March 6-18, Louisville, Ky., 20-26.
BINGHAM, AMELIA: New York city March 6—indefinite.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Boston, Mass., March 13-18, Albany, N. Y., 20, 21, Utica 23, Troy 24, Peekskill 25.
BRAMWELL, WILLIAM (Henri Gressitt, mgr.): Charleston, S. C., March 14, Columbia 15, Spartanburg 16, Charlotte, N. C., 17, Greensboro 18, Lynchburg, Va., 19, Richmond 22, 23, Norfolk 24, Newport News 25.
BUSTER BROWN (Western; Melville B. Raymond, mgr.): New York city Jan. 23—indefinite.
BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): St. Paul, Minn., March 12-18, Minneapolis 19-25, St. Cloud 26.
BUSY IZZY (A. W. Heeman, mgr.): Richmond, Va., March 13-18, Baltimore, Md., 20-25.
CAMPBELL, MRS. PATRICK: Chicago, Ill., March 6-18, Milwaukee, Wis., 20-22.
CARTER, MRS. LESLIE: New York city Jan. 11—indefinite.
CHECKERS: Chicago, Ill., March 5-18.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Montreal, Can., March 13-18, New York city 20-April 8.
CLARKE, HARRY CORSON: Salt Lake, U., Feb. 9-April 1.
COGHLAN, ROSE (Geo. H. Brennen, mgr.): Frankfort, Ky., March 14, Lexington 15, Dayton, O., 16, Springfield 17, 18, Portsmouth 18, Bluefield, W. Va., 20, Roanoke, Va., 21, Petersburg 22, Norfolk 23, Newport News 24, Richmond 25.
COLLIER, WILLIAM: Battle Creek, Mich., March 14, Grand Rapids 15, Kalamazoo 16, Ft. Wayne, Ind., 17, Toledo, O., 18.
COMSTOCK, NANNETTE (Jas. K. Hackett, mgr.): Duluth, Minn., March 14, 15, Brainerd 16, Crookston 17, Grand Forks, N. D., 18, Winnipeg, Can., 20-22, Fargo, N. D., 23-25.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Jersey City, N. J., March 13-18, Philadelphia, Pa., 20-25.
CONQUEST, IDA: New York city Jan. 16—indefinite.
CORBETT, JAMES J.: Philadelphia, Pa., March 13-18.
CORCORAN, JANE (Aiston and Baxter, mgrs.): Montreal, Can., March 13-18.
CRANE, WILLIAM H.: Charlotte, N. C., March 14, Norfolk, Va., 15, Newport News 16, Richmond 17, 18.
CROSMAN, HENRIETTA: Chicago, Ill., March 6-25.
DALY, ARNOLD (Liebler and Co., mgrs.): New York city—indefinite.
DAMON AND PYTHIAS: Frackville, Pa., March 14, Freeland 15, Oliphant 17, Plymouth 18.
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Chicago, Ill., March 5-25.
DARKEST RUSSIA (W. C. Cunningham, mgr.): Newark, N. J., March 13-18, Wilmington, Del., 20-22, Harrisburg, Pa., 23-25.
DAVID HARUM (No. 2; Julius Cahn, mgr.): Escanaba, Mich., March 14, Gladstone 15, Manistique 16, Ishpeming 18.
DAVID HARUM (No. 1; Julius Cahn, mgr.): Los Angeles, Cal., March 13-15, Fresno 16, Oakland 17, 18, Stockton 19, San Jose 20, Sacramento 21.
DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): St. Cloud, Minn., March 14, Little Falls 15, Fergus Falls 16, Ashland, Wis., 20, Rhinelander 21, Merrill 22, New London 23, Marinette 24, Iron Mountain 25.
DE MILLE, CECIL: Belleville, Can., March 14, Brantford 18, London 20, St. Thomas 21, Woodstock 22.
D'ORSAY, LAWRANCE (Kirke La Shelle, mgr.): Portland, Ore., March 13-15, Tacoma, Wash., 16, Victoria, B. C., 17, Vancouver 18, Billingham, Wash., 20, Everett 21, Seattle 22-25.
DOWN BY THE SEA (Phil Hunt, mgr.): Hillsboro, O., March 14, Lebanon 15, Muncie, Ind., 16, Marion 17, Anderson 18, Van Wert, O., 20, Delphos 21, Tipton, Ind., 22, Indianapolis 23-25.
DOWNING, ROBERT (P. P. Craft, mgr.): Decatur, Ind., March 14, Portland 15, Anderson 16, Franklin 17, Shelbyville 18.
DR. JEKYLL AND MR. HYDE: Sugar Creek, O., March 14, Londonville 15, Gibsonburg 17.
DREW, JOHN: Knoxville, Tenn., March 14, Chattanooga 15, Atlanta, Ga., 16, Birmingham, Ala., 17, Mobile 18, New Orleans, La., 20-25.
EBEN HOLDEN: St. Albans, Vt., March 14, Newport, R. I., 15, St. Johnsbury, Vt., 16, Berlin, N. H., 17, Montpelier, Vt., 18.
EDESON, ROBERT: New York city Jan. 30-March 25.
EIGHT BELLS: Pittsburgh, Pa., March 11-17.
ELLIOTT, MAXINE: Boston, Mass., March 13-25.
ESCAPED FROM SING SING: Pittsburgh, Pa., March 13-18, Cincinnati, O., 26-April 1.
EVERYMAN (Ben Greet's): Keokuk, Ia., March 14, Quincy, Ill., 15, Galesburg 16, Monmouth 17, Rock Island 18, Davenport 20, Peoria 21, Aurora 22, Milwaukee, Wis., 23-25.
FABIO ROMANI (A. Jack Faust, mgr.): Saginaw, Mich., March 12-15, Mount Pleasant 16, Reed City 18.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Rochester, N. Y., March 13-15, Syracuse 16-18, Washington, D. C., 20-25.
FAUST (Porter J. White's): Connellsville, Pa., March 14, Mt. Pleasant 15, Scottdale 16, Waynesburg 17, Washington 18, Myersdale 20, Morgantown, W. Va., 21, Weston 22, Buckhannon 23, Elkins 25.
FAVERSHAM, WILLIAM: Cincinnati, O., March 13-18.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14—indefinite.
FOR FAIR VIRGINIA (R. E. Irwin, mgr.): Gallipolis, O., March 14, Charleston, W. Va., 15, Ashland, Ky., 16, Ironton, O., 17, Huntington, W. Va., 18, Chillicothe, O., 20, Circleville 21, Lancaster 22, New Lexington 23, Newark 24, Canal Dover 25.
FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Detroit, Mich., March 12-18, Chicago, Ill., 19-25.
FOR HER SAKE (Pilgrim and Elliott, mgrs.): Marshall, Mo., March 14, Centralia 15, Fulton 16, Jefferson City 17, Alton 18, Belleville 19, Jerseyville 20, Carrollton 21, Jacksonville 22, Beardstown 23, Canton 25, Peoria 26, Bushnell 27, McComb 28, Quincy 29.
FOR HIS SISTER'S HONOR (Vance and Sullivan, mgrs.): Columbus, O., March 13-15, Youngstown 16-18, Cleveland 20.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Jefferson City, Mo., March 15, Quincy, Ill., 19, Jacksonville 20, Springfield 21, Lincoln 22, Canton 23, Monmouth 24, Peoria 25, Davenport, Ia., 26.
FRANKENFIELD, LAURA (Sanford Dodge, mgr.): Sidney, Neb., March 14, Alliance 15, Crawford 16, Chadron 17, Hot Springs 20, Rapid City 21, Sturgis 22, Belle Fourche 23, Spearfish 24, Lead 25.
FROM RAGS TO RICHES: Pittsburgh, Pa., March 12-18, Baltimore, Md., 20-26.
GALE, FLORENCE (Kane, Shipman and Colvin, mgrs.): Helena, Ark., March 14, Memphis, Tenn., 15, Clarksdale, Miss., 16, Greenville 17, Vicksburg 18, Natchez 20, Jackson 21, Meridian 22, Selma, Ala., 24, Mobile 25.
GALLAND, BERTHA: Norfolk, Va., March 14.
GALLATIN, ALBERTA (Thornton and Co., mgrs.): Roanoke, Va., March 14, Winston-Salem, N. C., 15, Charlotte 16, Columbia, S. C., 17, Augusta, Ga., 18, Charleston, S. C., 20, Savannah, Ga., 21, Atlanta 22, 23, Columbus 24, Macon 25.
GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Feb. 21—indefinite.
GILLETTE, WILLIAM: New York city March 6—indefinite.
GILMORE, BARNEY (Harry Montgomery, mgr.): Omaha, Neb., March 16-18.
GOODWIN, N. C. (Geo. J. Appleton, mgr.): Springfield, Mass., March 15.
GRANTLEY, HELEN: Dubuque, Ia., March 15, La Crosse, Wis., 16, Winona, Minn., 17, Red Wing 18, Rochester 20, Mankato 21, Albert Lea 22, Faribault 23, Mt. Clara 24, Little Falls 25.
GRAPEWIN, CHARLES: Jersey City, N. J., March 13-18.
GRIFFITH, JOHN (John N. Hickey, mgr.): Columbus, Kan., March 14, Parsons 15, Vinita, I. T., 16, Muskogee 17, South McAlester 18, Coffeyville, Kan., 20, Ft. Scott 21, Iola 22, Ottawa 23, Chanute 24, Leavenworth 25.
HACKETT, JAMES K.: Kansas City, Mo., March 13-15, St. Louis 19-25.
HALL, DON C.: St. Louis, Mo., Feb. 25-March 15, Decatur, Ill., 19-25.
HALL, GEORGE F. (W. J. Fielding, mgr.): Frostburg, Md., March 14, Columbia, Pa., 16, Allentown 17, Easton 18, Mt. Vernon, N. Y., 20, Portchester 21, South Norwalk, Conn., 22, Danbury 24, Waterbury 25.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Bakersfield, Cal., March 14, Santa Barbara 15, Los Angeles 16-18, Santa Ana 20, San Diego 21, 22, Riverside 23, San Bernardino 24, Redlands 25, Phoenix, Ariz., 27, Tucson 29, 30.
HAPPY HOOLIGAN (Eastern; Gus Hill's): Omaha, Neb., March 12-15.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Ottumwa, Ia., March 14, Marshalltown 15, Waterloo 16, Ft. Dodge 17, Boone 18, Sioux City 19, Yankton, S. D., 20, Sioux Falls 21, Mitchell 22, Aberdeen 23, Watertown 24, Fargo, N. D., 27.
HAWTREY, CHARLES: Boston, Mass., March 13-25.
HEARTS ADRIFT: Brooklyn, N. Y., March 13-18.
HEARTS OF OAK (W. H. O'Neill, mgr.): Galt, Can., March 14, London 15.
HENDRICKS, BEN (Wm. Gray, mgr.): Portland, Ore., March 12-15, Yakima, Wash., 19, 20, Hoquiam 21, Montesano 22, Centralia 23, Olympia 25.
HER FIRST FALSE STEP: Brooklyn, N. Y., March 13-18.
HER ONLY SIN (Frank T. Wallace, mgr.): Greensburg, Pa., March 14, Latrobe 15, Johnstown 16, Altoona 18, Tyrone 20, Lockhaven 21, Williamsport 22, Sunbury 23, Shenandoah 24, Reading 25.
HOLLAND, MILDRED: St. Paul, Minn., March 12-15, Minneapolis 16-18.
HOME FOLKS: Chicago, Ill., March 20-April 1.
HOPPER, EDNA WALLACE: St. Louis, Mo., March 12-18.
HUMAN HEARTS (Jay Simms, mgr.): Wellsburg, W. Va., March 14, New Martinsville 15, Mannington 16, Weston 17, Clarksburg 18.
HUMAN HEARTS (Eastern; J. M. Blanchard, mgr.): Lebanon, Pa., March 15, Lancaster 16, Phoenixville 17, Burlington, N. J., 18.
IN A WOMAN'S POWER (W. W. Shuttleworth, mgr.): Colon, Mich., March 15, Union City 16, Charlotte 17, St. Johns 18.
INGOMAR (Holden Bros., mgrs.): Casey, Ill., March 14, Attica, Ind., 17, Streator, Ill., 18, Chatsworth 20, Terre Haute, Ind., 21, Logansport 22.
IN OLD KENTUCKY: Providence, R. I., March 13-18.
IN THE SHADOW OF DARKNESS: New Rochelle, N. Y., March 17, South Norwalk, Conn., 18.
IRWIN, MAY (Edward R. Salter, mgr.): New York city Feb. 27-April 1.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Brooklyn, N. Y., March 13-18, New York city 20-25.
JEFFERSON, JOSEPH, JR., AND WILLIAM W. JEFFERSON: Leavenworth, Kan., March 14, Lincoln, Neb., 15, Fremont 16, Plattsmouth 17, Nebraska City 18.
JEFFERSON, THOMAS: Winston, N. C., March 14, Greensboro 15, Danville, Va., 16, Petersburg 17, Newport News 18, Suffolk 20, Charlottesville 21, Staunton 22, Winchester 23, Martinsburg, W. Va., 24, Cumberland, Md., 25.
JEFFREYS, ELLIS: New York city March 6—indefinite.
JERRY FROM KERRY: Everett, Pa., March 14, Huntington 15, Hollidaysburg 16, Gallitzin 17, Irvona 18, Glen Campbell 20, Hastings 21, Barnsboro 22.
KENDALL, EZRA: Williamsport, Pa., March 14.
KNOTT, ROSELLE (Frank L. Perley, mgr.): Galveston, Tex., March 14, Houston 15, 16, Orange 17, Beaumont 18, Lake Charles, La., 19, Mobile, Ala., 20, Pensacola, Fla., 21, Montgomery, Ala., 22, Selma 23, Atlanta, Ga., 24, 25.
LACKAYE, WILTON (Wm. Brady, mgr.): Brooklyn, N. Y., March 13-25.
LORIMER, WRIGHT: New York city Feb. 20—indefinite.
McFADDEN'S FLATS (Chas. E. Barton, mgr.): Syracuse, N. Y., March 13-15, Rochester 16-18, Buffalo 20-25.
McHENRY, NELLIE: Baltimore, Md., March 13-18.
MALONEY'S WEDDING DAY: Pontiac, Mich., March 14, Sarnia 16, Petronia 17, St. Marys 18.
MAMA'S PAPA (Wm. A. Brady, mgr.): Philadelphia, Pa., Feb. 6—indefinite.
M‥NERING, MARY: New York city March 14—indefinite.
MANSFIELD, RICHARD: Washington, D. C., March 13-18, New York city 20-April 15.
MASON AND MASON: Louisville, Ky., March 13-18, St. Louis, Mo., 20-25.
MAUD MULLER (L. D. Blondell, mgr.): Wilson, N. C., March 14.
MELVILLE, ROSE (J. R. Sterling, mgr.): Indianapolis, Ind., March 12-18, Dayton, O., 20-22, Columbus 23-25, Cleveland 27-April 1.
MONG, WILLIAM V.: Seattle, Wash., March 12-18.
MORE TO BE PITIED THAN SCORNED (Chas. E. Blaney's): Milwaukee, Wis., March 12-18.
MORTIMER, CHARLES (B. Frank Mitchell, mgr.): East Liverpool, O., March 14, Mercer, Pa., 15, Olean, N. Y., 16, Bradford, Pa., 17, Kane 18.
MORTIMER, LILLIAN (A Girl of the Streets; Decker and Veronee, mgrs.): Paterson, N. J., March 13-15, Trenton 16-18, Albany, N. Y., 20-22, Cohoes 23, Amsterdam 24, Utica 25, Montreal, Can., 27-April 1.
MRS. LEFFINGWELL'S BOOTS: New York city—indefinite.
MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): New York city Feb. 1—indefinite.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Baltimore, Md., March 13-18.
MURPHY, JOSEPH (Geo. Kinney, mgr.): Denver, Col., March 12-18, Cripple Creek 19, Colorado Springs 20, Pueblo 21, 22.
MURPHY, TIM (T. E. Saunders, mgr.): Madison, Wis., March 16, 17, Cedar Rapids, Ia., 20, Iowa City 21, Marshalltown 22, Sioux Falls, S. D., 24, 25, Sioux City, Ia., 26, 27.
MURRAY AND MACK (Ollie Mack and Jos. W. Spears, mgrs.): Cincinnati, O., March 12-18.
MY WIFE'S FAMILY: Sedalia, Mo., March 15, Springfield 16, Pittsburg, Kan., 17, Carthage, Mo., 18, Webb City 19, Topeka, Kan., 20, Junction City 21, Hutchinson 22, Rocky Ford, Col., 24, Colorado Springs 25.
NETTIE THE NEWSGIRL (W. S. Freed, mgr.): Los Angeles, Cal., March 12-18, Needles 19, Flagstaff, Ariz., 20, Gallup, N. M., 21, Albuquerque 22, Las Vegas 23, Trinidad, Col., 24.
NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Walden, N. Y., March 15, Fishkill 16, Cohoes 17, Amsterdam 18, Palmyra 20, Weedsport 21, Auburn 22, Canandaigua 23, Niagara Falls 24, Hamilton, Can., 25.
NOBODY'S DARLING (Sullivan, Harris and Woods, mgrs.): Syracuse, N. Y., March 13-15, Rochester 16-18, Buffalo 20-25.
NO WEDDING BELLS FOR HER: Philadelphia, Pa., March 13-18.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., March 13-25.
OLD ARKANSAW (Merle H. Newton, mgr.): Piqua, O., March 14, Tippecanoe City 15, Greenville 16, Springfield 18.
O'NEIL, NANCE (John Schoeffel, mgr.): Baltimore, Md., March 13-18.
ONLY A SHOP GIRL (H. H. Winchell, mgr.): Philadelphia, Pa., March 13-18.

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ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Manchester, N. H., March 13-15, Lawrence, Mass., 16-18, Fall River 20-22, New Haven, Conn., 23-25.
ON THE SUWANEE RIVER: Wilmington, Del., March 13-15, Easton, Pa., 16.
OUR NEW MINISTER (Miller and Conyers, mgrs.): La Porte, Ind., March 14, Algona 15, Frankfort 16, Union City 17, Elwood 18, Moberly, Mo., 20, Clinton 21, Sedalia 22, Lexington 23, Marshall 24, Sedalia 25.
OUT OF THE FOLD: Utica, N. Y., March 14, Albany 16-18, Holyoke, Mass., 20-22.
OVER NIAGARA FALLS (C; John P. Barrett, mgr.): Greeley, Col., March 14, Fort Collins 15, Loveland 16, Longmount 17, Boulder 18, Denver 19-25.
PATTON, W. B. (J. M. Stout, mgr.): Buckhannon, W. Va., March 14, Weston 15, Fairmont 16, Frostburg, Md., 17, Meyersdale, Pa., 18, Connellsville 20, Charleroi 21, Latrobe 22.
PECK'S BAD BOY (Leroy J. French's): Waverly, Ia., March 16, Cedar Falls 17, Waterloo 18, Oelwein 20, Manchester 21, Dubuque 22, Anamosa 23, Cedar Rapids 24, 25.
PERKINS, WALTER E. (Claxton Wilstach, mgr.): New York city March 6-18.
PRETTY PEGGY: Montreal, Can., March 13-18.
QUEEN OF CHINATOWN: Philadelphia, Pa., March 13-18.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Philadelphia, Pa., March 13-18, Baltimore, Md., 20-25.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Norfolk, Va., March 10-15, Richmond 17-22, Atlanta, Ga., 24-29.
QUINCY ADAMS SAWYER (Central; W. G. Snelling, mgr.): Brooklyn, N. Y., March 13-18, Washington, D. C., 20-25.
QUINCY ADAMS SAWYER (Western): New Castle, Pa., March 14, Oil City 15, Titusville 16, Corry 17, Bradford 18, Kane 20, Clearfield 21, Belleforth 22, Tyrone 23, Lewiston 24, Shamokin 25.
RALPH, MARGARET (R. L. Allen, mgr.): Belleville, Kan., March 14, Concordia 15, Frankfort 16, Blue Rapids 17, Marysville 18, Fairbury, Neb., 20, Seward 21, Wahoo 22, Nebraska City 25.
RAYS, THE (Stair and Nicolai, mgrs.): Kansas City, Mo., March 12-18.
ROBERTS, FLORENCE: Houston, Tex., March 13, 14, Beaumont 16, 17, Ft. Worth 21-23, Dallas 24, 25.
ROBERTSON, FORBES: New York city Feb. 20-March 18.
ROBSON, ELEANOR: Boston, Mass., March 6-18, Brooklyn, N. Y., 20-25.
ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): New York city March 13-18, Newark, N. J., 20-25.
RUDOLPH AND ADOLPH (Broadhurst and Currie, mgrs.): Dallas, Tex., March 14, Waxahachie 15, Corsicana 16, San Antonio 17, 18, Austin 20, Houston 21, Galveston 22, Sour Lake 23, Beaumont 24, Lake Charles, La., 25.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Dayton, O., March 13-15, Columbus 16-18, Louisville, Ky., 20-25.
RUSSELL, ANNIE: Lewiston, Me., March 14, Portland 15.
RUSSELL, LOUIS J. (Felix Blei, mgr.): Youngstown, O., March 13-15.
SHADOWS OF A GREAT CITY: Buffalo, N. Y., March 13-18.
SHERLOCK HOLMES: Hamilton, Can., March 16.
SHORE ACRES (Wm. B. Cross, mgr.): Corsicana, Tex., March 14, Austin 15, San Antonio 16, Brenham 17, Galveston 18, 19, Houston 20, Beaumont 21, Lafayette, La., 22, Alexandria 23, Munroe 24, Shreveport 25.
SI PLUNKARD (W. A. Junker, mgr.): Bowling Green, Ky., March 14, Russellville 15, Hopkinsville 16, Clarksville, Tenn., 17.
SKINNER, OTIS (Jos. J. Buckley, mgr.): Washington, D. C., March 13-18.
SKY FARM: Brantford, Can., March 14, Niagara Falls, N. Y., 15, Lockport 16, Jamestown 17, Warren, Pa., 18.
SOTHERN-MARLOWE: St. Louis, Mo., March 13-18.
STUART, RALPH: Pittsburgh, Pa., March 13-18, Washington, D. C., 27-April 1.
SULLY, DANIEL (Willis E. Boyer, mgr.): Akron, O., March 14, Lorain 15, South Bend, Ind., 18, Chicago, Ill., 19-25.
SUPERBA: Detroit, Mich., March 12-18.
SWEET CLOVER (W. H. Schafer, mgr.): Stanberry, Mo., March 14, Maryville 15, Des Moines, Ia., 16-18, Grand Rapids, Mich., 19-22.
TERRY, EDWARD: Montreal, Can., March 13-18, Quebec 20-22.
TEXAS: New Orleans, La., March 11-25.
THAT LITTLE SWEDE: Seattle, Wash., March 13-18.
THE BANKER'S CHILD (Harry Shannon, mgr.): Estherville, Ia., March 15, Luvern, Minn., 16, Sioux Falls, S. D., 18, 19, Dell Rapids 20, Flandeau 21, Egan 22, Madison 23, Howard 24, Lake Preston 28.
THE BONNIE BRIER BUSH: Grand Forks, N. D., March 14, Winnipeg, Can., 15-18, St. Cloud, Minn., 20, Eau Claire, Wis., 21.
THE CHARITY NURSE: Trenton, N. J., March 13-18.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.
THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Buffalo, N. Y., March 13-18, Pittsburgh, Pa., 20-25.
THE COUNTY CHAIRMAN (Western; Henry W. Savage, mgr.): Chicago, Ill., March 6-19.
THE CURSE OF DRINK: New York city March 13-18.
THE EDUCATION OF MR. PIPP: New York city Feb. 20—indefinite.
THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Grand Rapids, Mich., March 12-15, Toledo, O., 16-18, Detroit, Mich., 19-25.
THE FACTORY GIRL (Eastern; Phil B. Isaac, mgr.): Des Moines, Ia., March 19-22, Omaha 23-25.
THE FACTORY GIRL (Trans-Continental; Chas. H. Wuerz, mgr.): Butler, Pa., March 18, Washington 20, Uniontown 21, Connellsville 22, McKeesport 23, Johnstown 24, Altoona 25, Lock Haven 27.
THE FATAL WEDDING (Central; Sullivan, Harris and Woods, mgrs.): Duluth, Minn., March 12-15, Appleton 16, Warsaw 17, Milwaukee, Wis., 19-25.
THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Hoboken, N. J., March 12-15, Port Jervis, N. Y., 16, Middletown 17, Newburg 18, Troy 20-22, Springfield, Mass., 23-25.
THE FLAMING ARROW: Cincinnati, O., March 19-25.
THE GAME KEEPER (Rowland and Clifford, mgrs.): Saginaw, Mich., March 16-18, Bay City 19, Lansing 22, Charlotte 23, Battle Creek 25, Waukegan, Ill., 26.
THE GENTLEMAN FROM INDIANA: Detroit, Mich., March 13-15.
THE GIPSY GIRL: Elizabeth, N. J., March 13-15.
THE GIRL FROM KAY'S: Hannibal, Mo., March 14, Keokuk, Ia., 15, Burlington 16, Cedar Rapids 17, Davenport 18.
THE GUNNER'S MATE: Newark, N. J., March 13-18.
THE HEART OF CHICAGO (Edward Manly, mgr.): Parsons, Kan., March 18, Topeka 26.
THE HEART OF MARYLAND: St. Louis, Mo., March 12-18.
THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Fulton, N. Y., March 14, Oneida 15, Utica 16, Herkimer 17, Johnstown 18, Greenwich 21, Saratoga 22, Mechanicsville 23, Granville 24, Troy 25, Albany 27.
THE HOLY CITY (Western; Gordon and Bennett, props.; Henry Harrison, mgr.): Fulton, Ky., March 14, Hopkinsville 15, Henderson 16, Boonville 17, New Harmony 20, Olney, Ill., 21, Centralia 22, Effingham 23, Decatur 25.
THE HOOSIER GIRL (Gus Cohan, mgr.): Abilene, Kan., March 15, Salina 16, Manhattan 17, Junction City 18, St. Marys 19, Leavenworth 20, Horton 21, Falls City, Neb., 22, Beatrice 23, Nebraska City 24, St. Joseph, Mo., 25.
THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Alexandria, Ind., 14, Wabash 15, Peru 16, Marion 17, 18.
THE LIGHTHOUSE BY THE SEA: Kansas City, Mo., March 12-18, St. Joseph 19, 20, Alton, Ill., 21, Pana 22, Springfield 23, Decatur 24, Bloomington 25.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Wheeling, W. Va., March 13-15, Oil City, Pa., 16, Meadville 17, Greenville 18, Union City 20, Titusville 21, Ashtabula, O., 23.
THE MARRIAGE OF KITTY (Hugh A. Grady, mgr.): Lincoln, Neb., 14, Hastings 15.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Jefferson, Mo., March 14, Sedalia 16, Moberly 17, Marshall 18, Chillicothe 21, Hannibal 23, Louisiana 24, Mexico 25.
THE MINISTER'S SWEETHEARTS (C. H. Eldon, mgr.): Kenton, O., March 14, Bellefontaine 15, Piqua 16, Urbana 17, Newark 18, Hamilton 19, Lawrenceburg, Ind., 20, Aurora 21, Madison 22, New Albany 23, Seymour 24, Shelbyville 25.
THE MISSOURI GIRL (Eastern; Fred Raymond's): London, O., March 14, Mechanicsburg 15, Marysville 16, Bellefontaine 17, Piqua 18.

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THE MOONSHINER'S DAUGHTER (Eastern; W. F. Mann., mgr.): Jamestown, N. Y., March 14, Olean 15, Bradford, Pa., 17, Oil City 18, Franklin 20, Ashtabula, O., 21, Defiance 23, Ottawa 24, Flint, Mich., 25.
THE NINETY AND NINE: Toledo, O., March 12-15, Grand Rapids, Mich., 16-18, Chicago, Ill., 19-25.
THE OTHER GIRL: New Orleans, La., March 13-18.
THE PEDDLER (Sullivan, Harris and Woods, mgrs.): Erie, Pa., March 12-15, Dunkirk, N. Y., 17, Niagara 18, Warsaw 20, Perry 21, Batavia 22, Hornellsville 23, Corning 24, Willmingport 25.
THE POOR MR. RICH: Steubenville, O., March 14, Mansfield 15, Akron 16, Warren 17, Youngstown 18, New Castle, Pa., 20, Beaver Falls 21, Uniontown 22, Connellsville 23.
THE SCHOOL GIRL: South Bend, Ind., March 14, Toledo, O., 15, Detroit, Mich., 16-18, Cleveland, O., 20-25.
THE SEMINARY GIRL (Melville B. Raymond, prop.): Lima, O., March 14, Marion 15, Elyria 16, Akron 17, Canton 18, Pittsburgh, Pa., 20-25.
THE SHADOWS OF SIN: Newport, Tenn., March 13-18.
THE SIGN OF THE CROSS (J. W. Cone, mgr.): Corning N. Y., March 14, Canandaigua 15, Geneva 16, Batavia 17, Oswego 18, Watertown 20, Ogdensburg 21, Malone 22, Plattsburg 23, St. Albans, Vt., 24, Barre 25.
THE SIGN OF THE CROSS: Toronto, Can., March 13-18.
THE STAIN OF GUILT: Kansas City, Mo., March 12-18.
THE SUNNY SOUTH: Sherbrooke, Can., March 13, 14, Newport, N. H., 15.
THE TWO JOHNS (C. G. Allen, mgr.): Elizabeth, N. J., March 16-18.
THE TWO ORPHANS (Liebler and Co., mgrs.): Canton, O., March 15, Zanesville 16, Youngstown 17, Wheeling, W. Va., 18, Harrisburg, Pa., 20, Lancaster 21.
THE VILLAGE PARSON (Geo. Goett, mgr.): Bridgeport, Conn., March 13-15, New Haven 16-18.
THE VIRGINIAN: Bellingham, Wash., March 14, Tacoma 15.
THE VOLUNTEER ORGANIST (Martell and Gray, mgrs.): Greensborough, N. C., March 14, Durham 15, Raleigh 16, Norfolk, Va., 17, Elizabeth, N. J., 18, New York city 20-25.
THE WAY OF THE TRANSGRESSOR: Cincinnati, O., March 12-18.
THELMA (Spedden and Van Cook, mgrs.): Milan, Ill., March 14, Brunswick 15, Salisbury 16, Huntsville 17, New Franklin 18.
THOU SHALT NOT KILL (Western; Frederick Schwartz, mgr.): Hartford, Conn., March 13, 14, New Britain 15, Willimantic 16, Putnam 17, New Haven 18, Holyoke, Mass., 20, Gardner 21, Fitchburg 22, Lowell 23, 24, Lawrence 25.
THURSTON, ADELAIDE (Claxton Wilstach, mgr.): London, Can., March 14, Stratford 15, St. Catherines 16, Hamilton 17-18, Toronto 20-25, Montreal 27-April 2.
TOO PROUD TO BEG (Lincoln J. Carter's): Louisville, Ky., March 12-18, St. Louis, Mo., 19-25.
TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Chicago, Ill., 12-18, Toledo, O., 19-22, Columbus 23-25.
TWO LITTLE WAIFS (Western): Denver, Col., March 12-18, North Platte, Neb., 20, Kearney 21, Hastings 22, Grand Island 23, Central City 24, Norfolk 25.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Washington, Pa., March 14, Waynesburg 15, Cannonsburg 16.
UNCLE JOSH PERKINS (Jos. Bullinger, mgr.): Boyne City, Mich., March 14, East Jordan 16, Traverse City 17, Manistee 18, Ludington 20, Benton Harbor 22.
UNCLE JOSH SPRUCEBY: Charleston, Ill., March 14, Mattoon 15, Pana 16, Hillsboro 17, Staunton 18.
UNCLE SI HASKINS (C. S. Primrose, mgr.): Rochester, Minn., March 14, St. Charles 15.
UNCLE TOM'S CABIN (Stetson's; Central; Grant Luce, mgr.): Buffalo, N. Y., March 13-18.
UNCLE TOM'S CABIN (Wm. Kibble, mgr.): Kenosha, Wis., March 14, Racine 15, Burlington 16, Oconomowoc 17, Sheboygan 18, Manitowoc 19, Kankanna 20, Oconto 21, Green Bay 22, Neenah 23, Appleton 24, Oshkosh 25, Watertown 26.
UNCLE TOM'S CABIN (Eastern; L. W. Washburn, mgr.): Buffalo, N. Y., March 13-18.
UNCLE TOM'S CABIN (Al. Martin's): Baltimore, Md., March 13-18, Pittsburgh, Pa., 20-25.
UNCLE TOM'S CABIN (Stetson's; Eastern; Geo. Peck, mgr.): Danbury, Conn., March 14, Derby 15, Southington 16, Hartford 17, 18.
VAN, BILLY B. (J. K. Roberts, mgr.): Grand Rapids, Mich., March 12-15, Toledo, O., 16-18.
WAINWRIGHT, MARIE (Wallace Sackett, mgr.): Charleston, W. Va., March 14, Huntington 15, Parkersburg 16, Wheeling 17, East Liverpool, O., 20, Beaver Falls, Pa., 21, Butler 22, Greensburg 23, Uniontown 24, Fairmount, W. Va., 25.
WALSH, BLANCHE: New York city Jan. 30—indefinite.
WARDE, FREDERICK, AND KATHRYN KIDDER: Saginaw, Mich, March 14, Jackson 15.
WARFIELD, DAVID: New York city Sept. 25—indefinite.
WAS SHE TO BLAME (Jed Carleton, mgr.): Stacyville, Ia., March 16, Saint Ansgar 17, Riceville 18, New Hampton 20, Oelwein 21, West Union 22, Waucoma 23, Crescoe 24, Decorah 25, Postville 27.
WAS SHE TO BLAME (E. L. Pal, mgr.): Schuyler, Neb., March 14, Fullerton 15, Cedar Rapids 16, Belgrade 17, Columbus 18.
'WAY DOWN EAST (Eastern; Edw. Simmons, mgr.): Morristown, Pa., March 14, Lancaster 15, Slatington 16, Girardsville 17, Shamokin 18.
'WAY DOWN EAST (Western; Wm. A. Brady, mgr.): Emporia, Kan., March 14, Newton 15, Hutchinson 16, Arkansas City 17, Wichita 18, Winfield 20, Wellington 21, Enid, Okla., 22, Kingfisher 23, Guthrie 24, Oklahoma City 25.
WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Cleveland, O., March 13-18, New York city 20-25.
WEDDED, BUT NO WIFE: Easton, Pa., March 14, Allentown 15, Camden, N. J., 16-18, New York city 20-25.
WELCH, JOE: New York city March 13-18.
WHEN THE BELL TOLLS: (Freeland, Pa., March 14, Lansford 15, Allentown 16, Lehighton 17, Shenandoah 18.
WHEN WOMEN LOVE (Eastern; Frank W. Nason, mgr.): Camden, N. J., March 13-15, Wilmington, Del., 16-18, New York city 20-25.
WHEN WOMEN LOVE (Western; Frank W. Nason, mgr.): Salamanca, N. Y., March 14, Jamestown 15, Mercer, Pa., 16, New Castle 17, Sharon 18.
WHITESIDE, WALKER: Memphis, Tenn., March 17, 18.
WHITTLESEY, WHITE (Belasco, Mayer and Price, mgrs.): San Antonio, Tex., March 13-15, Austin 16-18.
WHY GIRLS LEAVE HOME (W. H. Pyno, mgr.): Ludington, Mich., March 14, Mancelona 15, Traverse City 16, Cadillac 17, Belding 18, Greenville 20, Flint 21, Port Huron 22, Pontiac 23, Ypsilanti 25.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Toledo, O., March 12-15, Columbus 16-18, Cincinnati 19-25.
WHY WOMEN SIN (W. Edmunds, mgr.): St. Joseph, Mo., March 14, 15.
WHY WOMEN SIN (W. O. Edmunds, mgr.): St. Louis, Mo., March 12-25.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Philadelphia, Pa., March 13-18.
WILLARD, E. S.: Cleveland, O., March 13-18.
WILSON, AL. H.: Brooklyn, N. Y., March 13-18.
WILSON, FRANCIS: Waterbury, Conn., March 14, Bridgeport 15, New Haven 16, Hartford 17, Springfield, Mass., 18.
WYCHERLY, MARGARET: New York city—indefinite.
WYNDHAM, CHARLES: Springfield, Mass., March 14, Waterbury, Conn., 15.
YON YONSON (L. R. Willard, mgr.): Chicago, Ill., March 12-18.
YOUNGER BROTHERS (A. A. Jack, mgr.): Harrisburg, Pa., March 16-18.
YORK STATE FOLKS (Fred L. Wright, mgr.): Cleveland, O., March 13-18, Cincinnati 19-25.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: New Orleans, La.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BISHOP: Oakland, Cal.—indefinite.
CALUMET (John T. Conners, mgr.): Calumet Theatre, South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CAZELLE'S FRENCH DRAMATIC: New Orleans, La.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA STOCK: Portland, Ore.—indefinite.
EMPIRE STOCK (Max Falkenhener, mgr.): Cleveland, O., Feb. 20—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH'S: Cincinnati, O.—indefinite.
FOREPAUGH'S: Philadelphia, Pa.—indefinite.
GERMAN THEATRE (Heineman and Webb, mgrs.): St. Louis, Mo.—indefinite.
GLASER, VAUGHAN (Horace A. Smith, mgr.): Cleveland, O., March 14—indefinite.
GRAND OPERA HOUSE STOCK: New Orleans, La.—indefinite.
GRAND STOCK (Chas. Fourton, mgr.): New Orleans, La.—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HOEFFLER, JACK: Appleton, Wis.—indefinite.
HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.
IRVING PLACE: New York city Oct. 6—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
ODEON THEATRE: St. Louis, Mo., Dec. 6—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—indefinite.
PLAYERS, THE: Chicago, Ill.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
SAAKE'S GERMAN THEATRE: Philadelphia, Pa.—indefinite.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y.—indefinite.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TROY, DONNA (Jas. L. Glass, mgr.): Milwaukee, Wis.—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—indefinite.
WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WOODWARD STOCK: St. Joseph, Mo.—indefinite.
YORKVILLE THEATRE STOCK (David Weis, mgr.): New York city Jan. 30—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Reading, Pa., March 13-18, Allentown 20-25.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Wilkes-Barre, Pa., March 13-18.
BENNETT-MOULTON (A. P. Reed, mgr.): Parkersburg, W. Va., March 13-18.
BENNETT-MOULTON (W. C. McKay, mgr.): St. Albans, Vt., March 13-18.
BENNETT-MOULTON (W. A. Partelle, mgr.): Asbury Park, N. J., March 13-18.
BENNETT-MOULTON (Ira E. Newhall, mgr.): Lewiston, Me., March 13-18.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Saratoga, N. Y., March 13-18.
BENTON'S, PIERCE R., COMEDIANS: Carthage, N. Y., March 12-14.
BERRY STOCK (Miles Berry, mgr.): Springfield, Ill., March 13-18, Danville 20-25.
BOSTON COMEDY (H. Price Webber, mgr.): Carlbou, Mo., March 14-18.
BRADFORD, SOPHIE C. (Jas. M. Bradford, mgr.): Cumberland, Me., March 13-18, Washington, Pa., 20-25.
BRADY, PAUL (Shad and Rein, mgrs.): Hudson, Vt., March 13-18.
BRECKENRIDGE STOCK (Charles Breckenridge, mgr.): Council Bluffs, Ia., March 13-18, Ft. Dodge 20-25.
BROWN, KIRK (Appell and Deshon, mgrs.): Reading, Pa., March 13-18.
BROWN'S COMEDY (T. M. Brown, mgr.): Booneville, Mo., March 13-15, Fayette 16-18, Higbee 20-22, Fulton 23-25.
BUNTING, EMMA (Earl Burgess, mgr.): Binghamton, N. Y., March 20-25.
CARPENTER, FRANKIE (Jere Grady, mgr.): Pittsfield, Mass., March 13-18, Northampton 20-25.
CARTER'S COMEDIANS (Western; F. C. Carter, mgr.): Sulphur Springs, Tex., March 13-18.
CHASE-LISTER: Huron, S. D., March 14-19, Woonsocket 20-22, Mitchell 23-25.
COLONIAL STOCK (J. M. Torr, mgr.): Haverhill, Mass., March 13-18, Bangor, Me., 20-25.
COOK-CHURCH (H. W. Taylor, mgr.): East Liverpool, O., March 13-18, New Castle, Pa., 20-25.
CURTS' DRAMATIC (M. H. Curts mgr.): Jamesport, Mo., March 13-15, Gallatin 16-18, Albany 20-22.
CUSHMAN AND ST. CLAIR: Cherokee, Ia., March 13-15, Lemars 16-18.
DAVIDSON STOCK (A. E. Davidson, mgr.): Hammond, Ind., March 13-19, Wabash 20-25.
DE FEW-BURDETTE STOCK: Tupelo, Miss., March 13, 14, Booneville 15, 16.
DE VONDE STOCK (Phil Levy, mgr.): Scranton, Pa., March 13-18, Paterson, N. J., 19-25.
DU VRIES STOCK: Ft. Wayne, Ind., March 13-18, Kokomo 20-25.
DVORAK-DAVIDSON STOCK (E. Jack Devine, mgr.): Belle Vernon, Pa., March 13-15, Monongahela City 16-18.
ECLIPSE STOCK: Saratoga, Tex., March 12-14, Beaumont 15-18.
ELEFORD'S STOCK: San Diego, Cal., March 6-18.
ERWOOD STOCK: Du Bois, Pa., March 13-18, Johnsonburg 20-25.
EWING, GERTRUDE: Paducah, Ky., March 13-18, Owensboro 20-25.
FANE, WALTER: Janesville, Wis., March 13-18, Fond du Lac 19-25.
FISKE, MAY: New Rochelle, N. Y., March 13-18.
FISKE AND STOCK: St. John, N. B., Feb. 20-March 18.
FLYNN'S, JOSEPH J., STOCK (M. J. Flynn, mgr.): Brockton, Mass., March 13-18, Lowell 20-25.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Poughkeepsie, N. Y., March 13-18.
GALVIN, JAMES B., COMEDY: Fort Plain, N. Y., March 13-15, Canastota 16-18.
GIFFORD, HAERING: Manchester, Ia., March 13-19.
HAMILTON, FLORENCE: Yonkers, N. Y., March 13-18, Newburgh 20-25.
HAMMOND, PAULINE: Greenwich, Mo., March 13-15.
HARCOURT COMEDY (W. H. Shine, mgr.): Bennington, Vt., March 13-18.
HARPER, GEORGIA: Sacramento, Cal., March 12-18.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Pensacola, Fla., March 13-18.
HARVEY AND GAGE COMEDY: Fall River, Mass., March 13-18, Brockton 20-25.
HIMMELEIN'S IMPERIAL STOCK: Bloomington, Ill., March 13-18, Crawfordsville, Ind., 20-25.
HOWARD-DORSET (A. M. Miller, mgr.): Huntington, Ind., March 13-18, Ft. Wayne 20-25.
HOYT'S COMEDY (H. G. Allen, mgr.): Little Rock, Ark., March 13-18, Jonesboro 20-25.
JEAVONS, THOMAS (J. Matthews, mgr.): Greenland, Pa., March 15, Olyphant 17, Plymouth 18.
KARROLL, DOT: Lynn, Mass., March 13-18.
KEITH STOCK (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
KELLAR, HARRY: New York city March 13-18.
KELLAR STOCK: Kinsley, Kan., Jan. 11-15, Garden City 16-18, Lamar, Col., 20-22, La Junta 23-25.
KENNEDY, JAMES (O. E. Wee, mgr.): Pittston, Pa., March 13-18, Hazleton 20-25.
KENNEDY PLAYERS (J. R. Shannon, mgr.): Berlin, Can., March 13-18, Guelph 20-25.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Taunton, Mass., March 13-18.
KLARK-URBAN: Auburn, N. Y., March 13-18.
LONG, FRANK E.: Streator, Ill., March 13-18, Elgin 22-25.
LYCEUM COMEDY (Al. S. Evans, mgr.): Plattsville, Wis., March 13-18.
LYCEUM STOCK (E. G. Grosjean, mgr.): San Angelo, Tex., March 6-18.
LYONS, LILLIAN (Frank J. Dean, mgr.): Alpena, Mich., March 14, Oscoda 15, East Tawas 16, Standish 17, St. Charles 18.
McAULIFFE, JERE, STOCK: Schenectady, N. Y., March 13-15, Burlington, Vt., 17-19.
McDONALD STOCK (G. W. McDonald, mgr.): Kingfisher, Okla., March 13-18, Waukomis 20-25.
MACK, WILBUR: Coshocton, O., March 13-18.
MARKS BROTHERS (R. W. Marks, mgr.): Lawrence, Mass., March 13-18, Gloucester 20-25.
MARKS, TOM, STOCK (Tom Marks, mgr.): Grafton, N. D., March 13-18, Grand Forks 20-25.
MATHES, CLARA: Vancouver, B. C.—indefinite.
METROPOLITAN STOCK: Leavenworth, Kan., March 13-18.
MOREY STOCK (Le Comte and Flesher, mgrs.): Lamar, Mo., March 13-18, Joplin 19-25.
MURRAY AND MACKEY (John J. Murray, mgr.): Watertown, N. Y., March 13-18, Batavia 20-25.
MYERS, IRENE (Will H. Myers, mgr.): Lowell, Mass., March 13-18.
MYERS' STOCK (Sim Allen, mgr.): Pottsville, Pa., March 13-18.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Bellaire, O., March 13-18, Sistersville, W. Va., 20-25.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Norwich, Conn., March 13-18, New London 20-25.
NEVIUS-TANNER (Nevius Bros., mgrs.): Kinmundy, Ill., March 13-18, Mattoon 20-25.
NEW YORK PLAYERS: St. Hyacent, Can., March 13-18, Granby 20-25.
NOBLE THEATRE: Chamberlain, S. D., March 13-16, Mitchell 17, 18.
NORTH BROTHERS' COMEDIANS (Eastern; R. J. Mack, mgr.): Freeport, Ill., March 13-18.
PAIGE COMEDY, THE (H. Martynne, mgr.): Statesville, N. C., March 13-15, Asheville 16-18, Hendersonville 20-22, Newport, Tenn., 23-25.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Steubenville, O., March 13-18.
PAYTON SISTERS (Dan S. Holt, mgr.): Rome, Ga., March 13-18, Knoxville, Tenn., 20-25.
PHILLIPS-JACKSON STOCK (Harry J. Jackson, mgr.): Greenfield, O., March 13-18, Portsmouth 20-25.
POWELL-PORTELLO (Halton Powell, mgr.): Sioux City, Ia., March 20-25.
PRINGLE, DELLA: Anaconda, Mont., March 13-18.
RECORD STOCK (Robt. Taylor, mgr.): Morgantown, W. Va., March 13-18.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Keokuk, Ia., March 20-25, Jacksonville, Ill., 27-April 1.
ROBER, KATHERINE (Harry King, mgr.): Portland, Me., March 13-18, Lewiston 20-25.
ROE STOCK: New Bedford, Mass., March 13-18.
RYAN, DANIEL: Newark, N. J., March 13-18.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—indefinite.
STRATTON, CAMPBELL: New Bedford, Mass., March 6-18, Lynn 20-26.
THURBER AND NASHER (P. H. Thurber, mgr.): Yonkers, N. Y., March 13-18.
TROY, DONNA, STOCK (J. L. Glass, mgr.): Antigo, Wis., March 12-18, Rhinelander 20-25.
TURNER, CLARA (Ira W. Jackson, mgr.): North Adams, Mass., March 13-18, Schenectady, N. Y., 20-25.
VAN DYKE AND EATON (F. Mack, mgr.): Findlay, O., March 6-18, Lima 20-25.
VERNON STOCK (Benj. P. Vernon, mgr.): Gloversville, N. Y., March 13-25.
WHITELY STOCK: Austin, Tex., March 16-18.
WHYTE'S DRAMATIC (Chas. P. Whyte, mgr.): Tulsa, I. T., March 13-15, Pawnee, Okla., 16-18.
WINNIGER BROTHERS' OWN: Oak Park, Ill., March 6-18, Beloit, Wis., 20-26.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Springfield, O., March 14, Columbus 15, Chillicothe 16, Dayton 17.
A COUNTRY GIRL (D. Henderson, mgr.): Haverhill, Mass., March 14, Concord, N. H., 15, Manchester 16, Fitchburg, Mass., 17, Newport, R. I., 18, Fall River, Mass., 20, New Bedford 21, Taunton 22, Woonsocket, R. I., 23, Norwich, Conn., 24, Meriden 25.
A TRIP TO EGYPT (Shea Amusement Co., mgrs.): Fort Worth, Tex., March 14, 15, Dallas 16, Greenville 17, Tyler 18, Corsicana 20, San Antonio 21, 22, Temple 23, Cleburne 24, Waxahachie 25.
BABES IN TOYLAND: New Haven, Conn., March 14, Hartford 15, Waterbury 16, Springfield, Mass., 17, Worcester 18.
BLACK PATTI TROUBADOURS (Voelckel and Nolan's): Port Gibson, Miss., March 14, Vicksburg 15, Greenwood 16, Cairo, Ill., 18, Lexington, Ky., 20, Somerset 21, Chattanooga, Tenn., 22, Birmingham, Ala., 23, Meridian, Miss., 24, Selma, Ala., 25.
BOSTON IDEAL OPERA (Burgess and Andrews, mgrs.): Hot Springs, Ark., March 20-22, Little Rock 23-25.
COHAN, GEORGE M. (Sam H. Harris, mgr.): Chicago, Ill., March 12-25.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): San Francisco, Cal., Feb. 27-March 19, Oakland 20-22, San Jose 23, Stockton 24, Sacramento 25.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
FLORODORA (Fisher and Ryley, mgrs.): Philadelphia, Pa.—indefinite.
GLASER, LULU: Newark, N. J., March 13-18.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Taunton, Mass., March 14, Newport, R. I., 15, Fall River, Mass., 16, New London, Conn., 17, New Rochelle, N. Y., 18, Washington, D. C., 20-25.
HUMPTY DUMPTY: Philadelphia, Pa., March 6-18, Boston, Mass., 20—indefinite.
IT HAPPENED IN NORDLAND: New York city—indefinite.
ME, HIM AND I: Chicago, Ill., March 12-25.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9—indefinite.
METROPOLITAN OPERA (Heinrich Conried, mgr.): Pittsburgh, Pa., March 13-16, Cincinnati, O., 17, 18, Chicago, Ill., 20-26.
MISS BOB WHITE: Johnsonburg, Pa., March 14, Lock Haven 15, Bellefonte 16, Lewisburg 17, Williamsport 18.
MOTHER GOOSE: Denver, Col., March 13-18.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Springfield, Ill., March 19, Danville 20, Decatur 21, Bloomington 22, Joliet 23, Battle Creek, Mich., 24, Lansing 25.
NANCY BROWN: Washington, D. C., March 13-18.
PARSIFAL (In English; Henry W. Savage, mgr.): Omaha, Neb., March 14, 15, Kansas City, Mo., 16-18.
PEGGY FROM PARIS (Madison Corey, mgr.): Philadelphia, Pa., March 13-18.
PHELAN MUSICAL (E. V. Phelan, mgr.): Atlantic City, N. J., March 13-18.
PIFF, PAFF, POUF: Boston, Mass., March 6-18.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Nanaimo, B. C., March 13-15, Westminster 16-18, Vancouver 20-23, Tacoma, Wash., 24-28.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Wheeling, W. Va., March 15, 16, Cumberland, Md., 30, 31.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): Providence, R. I., March 13-15, Springfield, Mass., 16, New Haven, Conn., 17, Hartford 18, Philadelphia, Pa., 20-27.
SAN TOY: Hamilton, Can., March 13, 14, Guelph 15, Galt 16, St. Thomas 17, London 18.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Nov. 21—indefinite.
SCHUMANN-HEINK, MADAME: Decatur, Ill., March 17, Quincy 18, Rockford 20, Joliet 21, Logansport, Ind., 22, South Bend 23, Grand Rapids, Mich., 24, Toledo, O., 25.
SERGEANT KITTY: Richmond, Va., March 15.
TANGUAY, EVA: Durham, N. C., March 14, Wilmington 15, Columbus, S. C., 16, Augusta, Ga., 17, Charleston, S. C., 18, Savannah, Ga., 20, Atlanta 21, Birmingham, Ala., 22 Columbus, Ga., 23, Montgomery, Ala., 24, Pensacola, Fla., 25, New Orleans, La., 26-April 1.
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Mansfield, O., March 14, Tiffen 15, Fremont 16, Norwalk 17, Sandusky 18, Wooster 20, Coshocton 21, Zanesville 22, Cambridge 23, New Philadelphia 24.
THE BEGGAR PRINCE (E. C. Cooper, mgr.): Berlin, Wis., 14, Jefferson City 15, Stoughton 16, Milwaukee 17, Harvard, Ill., 18, Chicago Heights 19, Michigan City, Ind., 20, Valparaiso 21.
THE BEGGAR PRINCE (F. A. Wade's): Albuquerque, N. M., March 13, 14, Gallup 15, Winslow, Ariz., 16, Williams 17, Grand Canyon 18, Prescott 20-22, Phoenix 23-25.
THE DUCHESS OF DANTZIC: New York city Jan. 16—indefinite.
THE GIRL AND THE BANDIT: Omaha, Neb., March 14, 15.
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): Philadelphia Pa., March 6-18.
THE ISLE OF SPICE (Western; B. C. Whitney, mgr.): Huntington, Ind., March 7, Ft. Wayne 8, Minneapolis, Minn. 12-15, West Superior 16, Duluth 17, 18, St. Paul 19-22.
THE LIBERTY BELLES (Wm. H. Conley, mgr.): Butler, Pa., March 17, Warren, O., 18, Norwalk 24, Fremont 25.
THE MAID AND THE MUMMY: Utica, N. Y., March 15.
THE PRINCE OF PILSEN (Henry W. Savage's): Greensburg, Pa., March 14.
THE PRINCESS CHIC (J. Frank Burrell, mgr.): St. Louis, Mo. March 12-18.
THE ROGERS BROTHERS: Memphis, Tenn., March 13, 14, Nashville 15, Evansville, Ind., 16, Indianapolis 17, 18.
THE ROYAL CHEF (Sam S. Shubert, mgr.): E. Liverpool, O., March 14, Youngstown 15, Butler, Pa., 16, Johnstown 17, Harrisburg 18, Baltimore, Md., 20-25.
THE RUNAWAYS (Sam S. Shubert, mgr.): Asheville, N. C., March 14, Knoxville, Tenn., 15, Greenville 16, Bristol 17, Bluefield, W. Va., 18, Roanoke, Va., 20, Lynchburg 21, Danville 22, Winston-Salem, N. C., 23, Greensboro 24, Durham 25.
THE SHO-GUN (Henry W. Savage): Louisville, Ky., March 16-18.
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): Henderson, Ky., March 14, Fulton 15, Cairo, Ill., 16, Jackson, Tenn., 17, Jonesboro, Ark., 18.
THE SILVER SLIPPER (John C. Fisher, mgr.): Topeka, Kan., March 14, Fort Scott 15, Springfield, Mo., 16, Joplin 17, Pittsburg, Kan., 18.
THE SLEEPING BEAUTY AND THE BEAST: Beaumont, Tex., March 13, 14, Galveston 15, 16, Houston 17, 18.
THE SMILING ISLAND (Geo. W. Lederer, mgr.): Chicago, Ill., Feb. 6—indefinite.
THE STROLLERS: Milwaukee, Wis., March 12-18.
THE SULTAN OF SULU (Henry W. Savage, prop.): Baltimore, Md., March 13-18, Trenton, N. J., 25.
THE TENDERFOOT: Cedar Rapids, Ia., March 15.
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): Philadelphia, Pa., March 6-18.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Toronto, Can., March 13-15, Columbus, O., 18, Chicago, Ill., 19-April 1.
TIVOLI: San Francisco, Cal.—indefinite.
VAN STUDDIFORD, GRACE: Des Moines, Ia., March 14, Sioux City 15, Omaha, Neb., 16-18.
WILLIAMS AND WALKER: Philadelphia, Pa., March 6-18.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Atlantic City, N. J., March 13-18.
WINSOME WINNIE (Sam S. Shubert, mgr.): Aurora, Ill., March 14, Joliet 15, Hoopeston 16, Bloomington 17, Springfield 18, Jacksonville 20, Hannibal 21, Jefferson City, Mo., 22, Nevada 23, Joplin 24, Ft. Scott, Kan., 25, Kansas City, Mo., 26-April 1.
WOODLAND (Henry W. Savage, mgr.): New York city March 13-18.

MINSTRELS.

BEACH AND BOWERS': Menominee, Wis., March 14, Eau Claire 15, Ellsworth 16, River Falls 17, Hudson 19, Sauk Center 20, Little 21, Aitkin 22.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Brooklyn, N. Y., March 13-18, Philadelphia, Pa., 20-25.
DUMONT'S: Philadelphia, Pa.—indefinite.
FIELD'S, AL. G. (Doc Quigley, mgr.): Springfield, Mo., March 14, Pittsburg, Kan., 15, Atchison 17, Leavenworth 18, Kansas City, Mo., 19-25.
KERSANDS', BILLY (C. J. Smith, mgr.): Alexandria, Va., March 14, Brunswick, Md., 15, Frederick 16, Martinsburg, W. Va., 17, Winchester, Va., 18, Harrisonburg 20, Staunton 21, Covington 22, Hinton, W. Va., 23, Charleston 24, Ashland, Ky., 25.
MAHARA'S, FRANK: Wautoma, Wis., March 14, Ripon 15, Clintonville 16, New London 17, Amherst 18.
PRIMROSE, GEORGE (Jas. H. Decker, mgr.): St. Louis, Mo., March 12-18.
SUN, GUS, AMERICAN: Union City, Pa., March 14, Corry 15, Kane 16, Smethport 18, Port Allegany 20, Coudersport 21, Westfield 22, Wellsboro 23, Lock Haven 24, Renova 25.

VARIETY.

AMERICANS: Minneapolis, Minn., March 12-18.
BLUE RIBBON GIRLS: Milwaukee, Wis., March 12-18.
BOHEMIANS: New York city March 13-18.
BON TONS: Brooklyn, N. Y., March 6-18.
BOWERY BURLESQUERS: Kansas City, Mo., March 12-18.
BRIGADIERS: Cincinnati, O., March 12-18.
BRYANT'S, HARRY, EXTRAVAGANZA: Indianapolis, Ind., March 12-18.
CHERRY BLOSSOMS: Scranton, Pa., March 13-15, Reading 16-18.
CITY SPORTS: New York city March 13-18.
CRACKERJACKS: Scranton, Pa., March 13-15, Reading 16-18.
DAINTY DUCHESS: Baltimore, Md., March 13-18.
DEVERE, SAM: Providence, R. I., March 13-18.
FOSTER, FAY: Pittsburgh, Pa., March 13-18.
GAY MASQUERADERS: Toledo, O., March 12-18.
GAY MORNING GLORIES: Toronto, Can., March 13-18.
HIGH ROLLERS: New York city March 13-18.
IRWIN, FRED: Brooklyn, N. Y., March 13-25.
JOLLY GRASS WIDOWS: Washington, D. C., March 13-18.
KENTUCKY BELLES: St. Louis, Mo., March 12-18.
KNICKERBOCKERS: Chicago, Ill., March 12-18.
LAFAYETTE SHOW (T. G. Lafayette, mgr.): Lansing, Mich., March 14, Battle Creek 15, Coldwater 16, Ypsilanti 17, Adrian 18.
LITTLE EGYPT BURLESQUERS: Brooklyn, N. Y., March 13-18.
LONDON BELLES (Rose Sydell's): New York city March 6-18.
MAJESTICS: Albany, N. Y., March 13-15, Troy 16-18.
MORMON QUEENS: Boston, Mass., March 13-18.
NEW YORK STARS: Philadelphia, Pa., March 13-18.
ORPHEUM SHOW: Chicago, Ill., March 12-25.
REEVES, AL.: Newark, N. J., March 13-18.
REILLY AND WOODS: Detroit, Mich., March 13-18, Toledo, O., 20-25.
RENTZ-SANTLEY: Philadelphia, Pa., March 13-18.
RICE AND BARTON: Buffalo, N. Y., March 13-18.
RUNAWAYS: St. Paul, Minn., March 12-18.
TANNER'S, DR., VAUDEVILLE: Durand, Wis., March 13-18.
THOROUGHBREDS: New York city March 13-18.
TIGER LILLIES: Rochester, N. Y., March 13-18.
TRANSATLANTICS: New York city March 13-25.
UTOPIANS: Louisville, Ky., March 12-18.
VANITY FAIR: Cleveland, O., March 13-18.
WEBER'S: New York city—indefinite.
WINE, WOMEN AND SONG: Philadelphia, Pa., March 13-18.
WORLD BEATERS: Chicago, Ill., March 12-18.

MISCELLANEOUS.

AUGUSTINE (Chas. Hine, mgr.): Norwood, N. Y., March 13, 14, Madrid 16-18.
CANADIAN COLORED CONCERT: Gallitzin, Pa., March 14, Williamsburg 15, Huntingdon 16.
CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Everett, Wash., March 14, Seattle 16, North Yakima 17, Spokane 18, 19, Wallace, Ida., 20, Missoula, Mont., 21, Helena 22, Anaconda 23, Butte 24, 25.
CRYSTALPLEX (Henry Walsh, mgr.): Farmington, N. H., March 13-18, Kennebunk, Me., 20-25.
FLINTS, THE (H. L. Flint, mgr.): Topeka, Kan., March 12-18, Wichita 20-25.
GRAY'S CRYSTAL EYE CARNIVAL (C. H. Gray, mgr.): Brandon, Vt., March 13-18, Middlebury 20-25.
GREAT FLOTO SHOWS: Fort Worth, Tex., March 22, 23, Dallas 24, Waco 25, Galveston 27.
HEWETT: Tuno, Alas., March 6-18.
JONES' MODEL PLATE: Sylacauga, Ala., March 15, Oxmoor 16.
KILTIES' BAND (T. P. J. Power, mgr.): Blyth, Eng., March 14, 15, Sunderland 16-18, Seaham Harbor 19, Glasgow, Scotland, 20-25.
ORTON, MILES: Brunswick, Ga., March 14, 15.
PENDER'S ENTERTAINERS: New Oxford, Pa., March 15, 16, Littlestown 17, 18.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Sanford, Me., March 13-18, Biddeford 20-25.
PRYOR AND HIS BAND (John Kennedy, mgr.): Waltham, Mass., March 14, South Framingham 15, Providence, R. I., 16, Boston, Mass., 17, Marlboro 18, Boston 19, Fitchburg 20, Worcester 21, North Adams 22, Pittsfield 23, Springfield 24, Norwich 25.
ROYAL ARTILLERY BAND: Atlantic City, N. J., March 6-May 12.
SHEPARD'S MOVING PICTURES (Eastern; J. H. Laine, mgr.): Greenville, N. C., March 14, Augusta, Ga., 15, Savannah 16, Charleston, S. C., 17, Columbia 18, Florence 20.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Geo. L. Hayes, mgr.): Derby, Conn., March 13, 14, South Norwalk 15, 16, New Britain 17, 18, Waterbury 19.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Southern; Chas. B. Poor, mgr.): Moline, Ill., March 13, 14, Davenport, Ia., 15, 16, Iowa City 17, 18, Muscatine 20, 21 Ottumwa 22, 23, Oskaloosa 24, 25.
SHEPARD'S, ARCHIE L., MOVING PICTURES (C. C. Patten, mgr.): Washington, D. C., indefinite.
VAN CAMPI: Greenfield, O., March 13-18.

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The Organ of the American Theatrical Profession

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Largest Dramatic Circulation in the World.

A. M. PALMER.

THE death of A. M. PALMER, a full history of whose career is published on another page of THE MIRROR, removes the last of the noted theatre managers who distinguished the metropolitan theatrical system under conditions that also have passed away. The three more prominent managers who antedated what are known as Syndicate or Trust methods—WALLACK, DALY, and PALMER—were rivals and contemporaries, for their careers lapped one upon another; and now the last of these famous figures has departed, leaving no important managerial link between the old order and the new.

For several years before his death Mr. PALMER had occupied a minor place in the theatre, but no interval could obscure his former prominence or belittle his achievements as a manager. For nearly thirty years he was a potent factor in management, and in the history of the New York stage his place always will remain among the places of the higher few whose administration shed a lustre upon the theatre.

Coincident with the decline of the methods of theatre conduct in which Mr. PALMER was so prominent was the rise of the commercial system, and nothing more clearly illustrates the change in the theatre, not only in New York but throughout the country, than the most casual comparison of the men respectively prominent in the old order and the new. To the present observer, men who now dominate the theatre speak and act for themselves and need no description. A. M. PALMER and his great rivals and contemporaries were men of education and distinction, who had part in the life of the metropolis for whose amusement they catered, and the theatre under their administration was an institution greatly differing in its relations to and with the public from the theatre of to-day. From the very beginning of his career as a manager Mr. PALMER infused a new spirit—from the viewpoint of that time it was a modern spirit—into the metropolitan theatre, based on his scholarship and high ideals; and those ideals made for stability, permanency and substance rather than the superficiality, the meretriciousness and the ephemerality that characterize so much in the theatre under prevailing methods to-day.

A perusal of the record of Mr. PALMER'S professional life will amaze many even among those who enjoyed the fruits of his management, for his work was distinguished for its broad and healthful enterprise and the intelligence upon which he founded his actions. One of the greatest achievements in which he was long a leading figure was his prominent participation in founding and upbuilding the Actors' Fund of America. Under his administration and with the assistance of men prominent in the theatre, whose care for this great charity was absolutely unselfish, the Fund became a pride to the American theatre and a model for the conduct of like professional institutions the world over. Mr. PALMER'S work for the Fund alone might serve as a lasting memorial to his memory.

THE "SYSTEM."

THAT the booking system of the Trust is this season causing more dissatisfaction than ever is shown by complaints from many quarters. A particular case of the failure of the system is noted in Providence, R. I., where two weeks ago the Providence Opera House was closed three nights in succession, and this was followed the very next week by three nights of closing—a straight week in all.

"This," remarks the Providence *Journal*, "appears to indicate that there is something wrong in the workings of the Syndicate. The Providence Opera House was closed also half of one week a short time ago, and theatregoers naturally are inquiring the reason for this unusual proceeding at a time when the public is most interested in amusements."

The *Journal* quite properly attributes the lack of theatrical offerings in that city to Syndicate methods, and says it is believed there that there will be no change for the better "until the managers of the leading theatres in the large cities co-operate in demanding more liberality from the New York managers who refuse to allow bookings of companies which do not make terms with the Trust before going on the road."

The *Journal* instances two prominent persons as "among the independents who do not pay tribute to the Syndicate; but," it adds, "although the Trust may not be able to furnish a company, it refuses to let the local manager do business with" these independents. If the manager at Providence should make a contract with one of these independents "the Trust would serve immediate notice of refusal to let any of its numerous companies fill dates in Providence." And the *Journal* continues:

Obviously the general scheme is to compel every local manager to do business only with the Trust, and when the Trust cannot send players the proprietors of the local theatres are expected to close the doors and make believe that they enjoy paying salaries and rent and seeing no money come in. Local managers would probably find the Syndicate less arbitrary if they manifested a disposition to work together. The few members of the New York Trust must have theatres for their road companies, and they cannot afford to build them in all the large cities. Thus a concerted movement of the theatrical men in a few cities would unquestionably convince the Trust that there is nothing to be gained by a general fight, and that when the Trust cannot fill dates for managers it will be wisdom to make no threats as to the consequences of contracts with persons outside of the Trust. From various sources it is learned that there is little disposition on the part of producers to organize new companies. The exactions of the Syndicate and the possibility of routes which throw about all the profits into railroad treasuries are said to be discouraging to those who, before the organization of the Trust, were very active in theatrical affairs. All these stories may be denied at the New York offices of the Trust; but the fact remains that there are not enough companies to keep the theatres open and that the number of organizations on tour is getting smaller; and those interested in amusement enterprises may bring about an improvement by standing together and insisting upon the right of exercising their own discretion in the management of the houses in which there is not a dollar of New York capital.

Newspapers in all quarters are recognizing cause and effect in the theatre, and a great majority of the journals that are beginning to notice the various bad features of Trust control are by no means timid in expressing themselves on the subject.

This Providence case, which so clearly illustrates the situation of affairs, is but one of many such, and under present conditions these incidents of maladministration and incapacity on the part of the Trust, added to its arbitrary methods of exclusion and the discouragement of individual enterprise, are bound to increase in number until utter demoralization compels a reorganization of the theatre of this country on normal lines.

It may be added that the position assumed by THE MIRROR years ago, and steadfastly maintained, as to the Trust and its effects, never has needed either justification or apology. Every prophecy made by this journal as to the consequences of Trust organization, manipulation and methods has been fulfilled by events, and worse is yet to come.

BOOKS AND MAGAZINES.

WANTED: A COOK, by Alan Dale. Published by the Bobbs-Merrill Company, Indianapolis.

It is remarkable that the highest-paid and most often quoted dramatic critic in the world should find time during the rush of his exacting duties to write so entertaining a bunch of light dialogues between domestic drudges and their dolefully droll dupes as this volume discloses. Many believe that the mystic words "Alan Dale" must be the patented trade-mark of a syndicate which has cornered all the typewriting machines and operators that can make clever concoctions of all the up-to-date languages and ideas. But internal evidence is against them in this pathetic case of those ultra-refined victims of the culture and college habits, Letitia and Archie, which they bring against a succession of czarinas and chafing dishes. These tyrants of the kitchen range through the whole gamut of domestic discordants, from the husky negress in mauve silk who gives the bridal couple delicatessen starvation while she goes out to practice with her choral society, to the elderly Mrs. O'Toole, the Swedish idiot, and the haughty lady of France, Madame Hyacinthe de Lyrolle. The troubles of the poor babes in a flat will be laughed at and sympathized with by every one who has lived where they burn gas. But there is a deeper note which vibrates throughout in a minor key and leaves one filled with the pathos of it all, when the echoes of the laughs have died away. It could only have been written by the real Alan Dale and after long suffering under the too-galling pack of the servant question. Only he could think of having the central figures young people who think "the sense of humor is a curse." It should not be unread by any sociologist or Sweet Sisteen.

LET THE WORLD JUDGE, by Charles E. M. Brock. Published by the Broadway Publishing Company.

The author says in his preface that he "turns wearily to the world to have it judge," evidently if he has ever lived in the West. As the reviewer of this has lived among cowboys he can assure Mr. Brock that he is telling the truth, as he wishes to be assured after having been doubted. But what of it? Many Eastern boys have done the same. The only question is, can he write an interesting story? The verdict must be, "Guilty. He cannot." Where he tells of things which happen on the range to cow punchers and bronco busters he is interesting to those who know the life and are glad to recall its hardships for a moment when surrounded by the comforts of civilization. The best time to read a tale of Arctic travel is on a hot Summer day when lying in a hammock. When Mr. Brock tries to be a novelist he fails dismally. His only idea of building up a reader's interest is to write a few chapters that for flimsy English and maudlin sentiment would make a chambermaid's favorite author blush, and to shuffle these anywhere amid the chapters dealing with ranch life. The reader soon learns to skip these and "wearily turns" to skim only those which have a touch of the real thing. For there the volume is half worth while.

THE CONFESSIONS OF A GRASS WIDOW. By Kate Thyson Marr. Published by the Broadway Publishing Company.

This is a cheaply superficial attempt to be clever and sensational, and fails in both from a lack of depth or sincerity. It is the story of a whining young bride, whose husband divorces her by mutual consent. She realizes he no longer loves her, and he realizes she has no more money. She is of the kind that needs money to have any attraction. Feeling lonely afterward she invites the society of men. The only ones who attract her are married men, and with characteristic lack of logic she cries in injured innocence that no man offers honorable love to a grass widow. After ten years of absent flirting and drifting she meets and remarries her former victim. The style fits the story by its mediocrity.

A SUBMARINE TOUR. By Frank Batch. Published by the Broadway Publishing Company, New York.

This book describes the strange and remarkable adventures of a man who started on a voyage with a scientific expedition. The vessel is wrecked, and the hero is picked up by the crew of a submarine boat in charge of a very strange captain, who turns out to be an escaped villian for whom the London police are hunting. The story shows a vivid imagination, and tells of a walk under the waves, an encounter with a sea serpent, a visit to a submarine city with a charming queen, and many other wondrous happenings.

PERNICIOUS PORK. By William T. Hallett. Published by the Broadway Publishing Company, New York.

In this book, which has for a subtitle, "astounding revelations of the evil effects of eating swine flesh," the author appeals to "the public, the individual and the family." From Bible times he goes into the question of the undesirability and harmfulness of pork as a food. The book contains matter and statistics of unique interest.

THE DIRY OF "ME." By Fara Head. Published by the Broadway Publishing Company, New York.

This is the diary of a boy while at school. The spelling is more remarkable than the happenings, which embrace almost every sort of mischief known to boys. The other boy in the case is "Whittle," who recites about "Spattikus, a big prize fiter."

The *Harlequin*, of New Orleans, J. M. Lévêque, editor, comes for the issue of March 2 with a gaily carnivalesque cover and enlarged edition that is printed on the best paper, for it is the Mardi Gras number. It is profusely illustrated and has many photographs of the leading men of the city, to which it is a credit. The New York letter on the drama is contributed regularly now by Acton Davies, the critic of the New York *Evening Sun*, and is written in his characteristic style.

Professor Archibald Henderson, Ph.D., has a scholarly essay on "Gerhart Hauptmann: Social Idealist," in the March number of the *Arena*.

BUSINESS AND ART.

Providence (R. I.) Journal.

When there is discussion of an abuse there is a chance of ending it; and the growing amount of attention which is being given to the affairs of the so-called "Theatrical Syndicate" is a welcome sign to those whose views of the functions of the stage are not hopelessly commercial. . . . A policy which discourages individual initiative, brings most of the theatres of the country under one control and makes local managers mere agents with small voice in the conduct of their own houses, is not completely justified by financial success. . . . Monopoly always tends to lower standards, and that monopoly in any form of art, however successful it may seem to be for the time, must inevitably injure that art. The first requirement of the artist is freedom. The stage will never have a healthy growth so long as half a dozen men can dictate the conditions of that growth. The crowding out of rivals means the suppression of the ideas which rivalry engenders. . . . . The future of dramatic art would be dark indeed if an unholy monopoly achieved by tortuous methods could endure forever.

LAFCADIO HEARN LEFT A PLAY.

Lafcadio Hearn lies in the lonely grave he chose that he might lie within sound of the temple bells and in sight of the falling cherry blossoms of the land he loved, mighty little Japan, but the world will wait long before another such a Mozart of musical English comes to sound clinging melodies in singing words. It is not generally known in the world of literature that he was interested in dramatic form. There has just come to light a play which had its beginnings with a friendship formed with George Le Soir, when the latter was a member of the Daly company. Drawn by the news, a group of the aristocracy of brains gathered at the studio of Gardner Teall the evening of March 10. Edmund Russell was chosen to read the composition, which is called Lotus Bud of My Heart, a Japanese fancy in five flights. It proved to be a literary gem which should be published, not on the stage, for it is too fantastic for any but the operatic method, but in book form appropriate to its rare literary excellence. Though Mr. Le Soir had too much modesty to be present, his experienced hand can be detected in many of the effective situations and actable scenes. The story is of the loves of a prince and princess of royal blood, and the ways it leads them, even through the blood of a devoted friend, to perfect happiness in the Island of Light. It glows with rich Oriental color that shines through its gems of poetry, which overlay and almost too richly incrust its thoroughly Japanese love story.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

B. DE V., New York city: A Midnight Bell had its first production in New York at the Bijou Theatre on March 5, 1889.

CONSTANT READER, Denver, Col.: THE MIRROR does not know in what part of the country Mabel McCane is playing. A letter addressed to her at this office will be advertised.

E. H. R., Worcester, Mass.: 1. The important dramatic schools advertise in THE MIRROR, which cannot recommend any particular one. 2. Clara Morris is still with The Two Orphans.

A READER: 1. Honor Bright, by Mrs. Allen Arthur, was originally acted at the Madison Square Theatre, New York, on March 21, 1889. 2. The Union Square Theatre was dedicated on March 27, 1889.

D. O. N.: 1. Denise, by Alexander Dumas, was acted for the first time in America in its original French, at Palmer's Theatre, on Feb. 20, 1889. 2. Harry S. Hilliard made his burnt cork debut at the Berkeley Lyceum on March 2, 1889.

J. B. T.: 1. Margaret Mather played Peg Woffington for the first time in New York at Niblo's on Jan. 1, 1889. 2. Selina Fetter made her New York debut in The Tigress at the People's Theatre on Feb. 11, 1889.

F. T. M.: 1. Edouard J. H. Pailleron, the French dramatist, died at Paris, France, on April 20, 1899. 2. Eric Hope (Earl of Yarmouth) made his professional debut as Gibaulet in Make Way for the Ladies, at the Hyperion Theatre, New Haven, Conn., on Nov. 7, 1899.

C. A. V.: 1. Robert Elsmere was acted for the first time on any stage at Hawes' Opera House, Bridgeport, Conn., on March 28, 1889. 2. Ulie Akerstrom made her New York debut at the Star Theatre on May 13, 1889, in the first production of her own play, Annette, the Dancing Girl.

M. L. D.: 1. Bessie Bellwood made her American debut at Koster and Bial's, New York, on Dec. 18, 1893. 2. Butterflies, by Henry Guy Carleton, was originally acted at the Hollis Street Theatre, Boston, on Dec. 26, 1893. It was first produced in New York city on Feb. 5, 1894.

S. M. B.: 1. Madame Modjeska made her New York debut at the New Fifth Avenue Theatre on Dec. 22, 1878, in Adrienne Lecouvreur. 2. The Silver King was written for Wilson Barrett and was produced by him for the first time in New York on Nov. 25, 1889, at Tompkins' Fifth Avenue Theatre.

N. V. W.: 1. Madame Melba made her American debut in New York as Lucia in Lucia di Lammermoor at the Metropolitan Opera House on Dec. 4, 1893, the opera being sung in Italian. 2. Belle Archer made her New York debut as a star at the Grand Opera House on May 21, 1894, in An Arabian Night.

X. Y. Z.: 1. Fannie Davenport was the daughter of Edward L. Davenport, one of the most celebrated of American actors. She was born in London, England, April 10, 1850. She died at South Duxbury, Mass., Sept. 26, 1898, and was buried at Forest Hills, Boston. 2. William Carleton committed suicide in New York Aug. 18, 1885. He was the author of Fritz in Ireland, Irish Aristocracy and many other successful plays.

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WHEN WOMEN RULE US; burlesque court-house scene. By Frank Dumont. Copyrighted by M. Witmark and Sons.

THE USHER

For several years before his death A. M. Palmer, through force of circumstances, had ceased to be an important figure in contemporary theatrical affairs, but this final period of comparative inactivity served but to emphasize his brilliant career during more than a quarter of a century preceding.

Mr. Palmer entered the field of management at a time when something more than commercial instincts were requisite for success. He found experienced rivals, strongly intrenched in metropolitan favor—men like Wallack and Daly, who had established firmly their own lines of theatrical policy. He foresaw that it would be necessary to make a new departure and a decisive one in order to place the Union Square Theatre among New York's best theatres. This he did, with the splendid results that now form an important chapter in our stage history.

He was well equipped for the exacting requirements of a successful metropolitan manager in the 'seventies. He possessed a fine literary taste and a cultured mind; he had a broad knowledge of men and affairs, a shrewd business instinct and a lively sympathy with the artistic aspirations of the drama.

There was in his nature that remarkable blend of practicality and idealism characteristic of the best type of New Englander, descended from revolutionary stock—qualities that have produced statesmen, inventors, poets, philosohpers and captains of industry, and have left an imperishable impress on our political, literary and industrial history.

During the first decade of his management Mr. Palmer showed originality, initiative, confidence in his own judgment and courage. Later, he became cautious and conservative, and in the degree that he wavered and grew timorous so did he relax his hold upon success.

Toward the meridian of his career he came to doubt his own powers, distrusted his own artistic ideals and at several important turning-points revealed an uncertainty that led to mistakes of far-reaching consequences.

Eventually this paralysis of a judgment that previously had proved well nigh unerring wrought his managerial undoing.

When the Theatrical Trust first began its operations Mr. Palmer was still a power in the theatrical world.

Mutterings of the Trust's ultimate purposes reached his ear, and with several other managers who then were prominent he arranged a conference to discuss the probabilities of its effect upon the stage and their own freedom of action.

The sense of the meeting was that the idea of an American theatrical monopoly was chimerical and too absurd to demand serious consideration, much less united action to oppose its schemes.

Before three years had passed every manager who attended that meeting either was wrecked financially or had become the slave of the Trust.

As with all real managers who gained their knowledge and experience before the "system" of arbitrary control—with its dictation of artists and its play-cornering methods—came into existence, Mr. Palmer exercised judicial selection in the matter of plays and guided his actors in their development. Sometimes, of course, he failed to pick out box-office successes, but on the whole his choice from available material was upheld by the public, and everything he produced was marked in the presentation by good taste, refinement and intelligent regard for artistic detail.

In two things especially was Mr. Palmer's management exceptionally admirable—in the casting of his plays and in their stage directing.

He had a unique ability in determining the requirements of a part and in measuring an actor's fitness for it. A mis-cast in a Palmer production was rare indeed.

As a stage-director Mr. Palmer had few equals in his time. In this respect he was the peer of Dion Boucicault, Lester Wallack, and Augustin Daly. It was because of his supremacy in the department of dramatic art that presents a more barren aspect to-day than almost any other that the plays given throughout his career were interpreted invariably with sympathy and finish.

To the casual acquaintance Mr. Palmer's personality was dignified, reserved and apparently cold. To those that knew him his heart was warm and tender.

A more charitable man never lived. His nature responded instantly to the appeal of sorrow and suffering. His benefactions, private as well as public, were countless. No one in distress sought his help in vain. His devotion to the Actors' Fund from its inception was continuous. The actor had no truer friend.

Mr. Palmer's dignified presence and ability as a speaker made him a notable representative of the theatre on public occasions. He presided at meetings tactfully, and his scholarly and polished speeches at various functions, social and of other descriptions, where he appeared as the spokesman for the stage, always reflected credit upon the dramatic profession.

The strike on the Subway and the Elevated roads last week seriously interfered with many interests, causing large temporary losses of patronage. The great department shops and the theatres were sufferers. Some of the theatres where the attractions were not doing a good business before the strike might almost as well have shut their doors for a few days. The theatres where notable successes are running—and they are few—did not relatively suffer as seriously as those doing a modest business. In the cases of one or two theatres, where the plays are unusually successful, little change from the normal condition was noted, owing to the attractiveness of their offerings, the buying of seats in advance, and the fact that a very large number of patrons are of the class who are independent of ordinary transportation facilities.

THE KHAN OF KATHAN.

Columbia's annual student performance is being given at Carnegie Lyceum this week. The musical comedy this year is entitled The Khan of Kathan, and is in two acts laid in the mythical kingdom of Kathan. Two students wrote the play, the book and lyrics being the work of K. S. Webb, a senior, and the music by H. W. Albert, a post-graduate. The opera will be under the direction of H. W. Albert. Bintulu, the Khan, not satisfied with his three hundred wives, resolves to marry the first American girl who happens to land on the mythical island where his kingdom is situated. He is also courting Adella, a princess of the royal blood of an allied nation. She, however, swears fealty to one Kassim, the rightful heir to the throne of Kathan, who owns a priceless necklace proving his noble birth. The necklace is lost and found by Joy, an American girl, shipwrecked on the island with Captain Heinie, a German sailor. The latter gets hold of the necklace and presents himself as heir to the throne. A wanderer on the face of the earth, known as Reginald Algernon Jones, also claims the Khanship. With the three claimants the Khan loses his nerve and abdicates, principally because his harem revolted. With several kings now in charge the kingdom is in a state of dissolution. A boat load of Columbia students, out on a touring expedition, arrives on the scene and puts things into shape, marrying each to the girl of his choice. The cast:

Bintulu, the Khan	W. E. Kelley
Kassim	K. S. Webb
Analaboo	D. H. Browne
Captain Heinie	L. H. Ehret
Reggie Jones	E. V. Kehrlein
Louis Lunatic	R. Conreid
Couchoucou	K. M. Spence
Adella	H. C. Atwater
Joy	R. K. Wupperman
Kate Newes	G. H. Reany
Anona, Wife No. 1	A. T. Hopping
Zuzu, Wife No. 2	K. B. Collins
Wheatena, Wife No. 3	H. S. Randolph

A FORREST ANNIVERSARY.

On March 9 was celebrated the ninety-ninth anniversary of the birthday of Edwin Forrest, the American tragedian, who so generously endowed the Home at Springbrook which bears his name.

Since the opening of the Forrest Home in October, 1876, forty-four actors and actresses, in equal numbers as to sex, have been tenderly cared for in the Home.

On the anniversary the eight old players who still remain laid on the Forrest tomb in St. Paul's churchyard, Philadelphia, a basket of roses and an ivy wreath cut from the Home grounds.

On the evening of the anniversary a musicale was given in the parlors of the Home, with special vocal and instrumental soloists from Philadelphia and Holmesburg. On Washington's Birthday three young ladies who were being entertained at the Frankford Arsenal visited the Forrest Home. These were Miss Agnes Randall Brune and Miss Emily Barton Brune, of Baltimore, and Miss Gertrude Mayo, of New York.

They were deeply interested in the dramatic treasures of the place, and examined with awe the fine copy of the Shakespeare Folio of 1632. After admiring the statue of Mr. Forrest as Coriolanus, they passed to the second floor, where, seated on the oak settee of 1620, with its quaint legend in old Dutch, they adjusted their hats before the Forrest cheval mirrors. Then, summoned by Mr. and Mrs. Hartel to a large room, they marveled at the monster mahogany bedstead with its massive head board and old-fashioned fluted silk tester.

They next followed their chaperon to the third floor for a peep at the little white guest chamber, and the Vassar girl room, with its picture-covered walls and endless collection of prints, knicknacks and curios.

BURIAL OF HARRY MORRIS.

The last rites over the body of the late Harry Morris, who was one of the leading comedians of the Weber stock company, were conducted on Sunday afternoon, March 12, at the Elks' plot in Evergreens Cemetery, Brooklyn, by the B. P. O. Elks, Lodge No. 22, about five hundred persons being present. W. J. Buttling, Exalted Ruler, presided, and read the Gallaway rites. He was assisted by Chaplain Gottfreid Rubenhauser. Others who participated in the services were: W. Severance, Esteemed Leading Knight; Aubrey Boucicault, secretary of the Portland, Ore., Lodge, and James Murphy.

After Frank Corbett had sung "Face to Face" and "Abide with Me," the Elks double quartet rendered "Nearer, My God, to Thee," and "Lead, Kindly Light." Esteemed Knight Edward Hanlon, of Albany, recited Bryant's "Thanatopsis" with much pathos at the close of the services.

The body of Harry Morris' mother has been brought from Chicago and will rest by his side. A fund has been started among those who have been connected with Morris for the past twenty years to erect a beautiful monument over his grave.

Joe Weber, Charles Bigelow, Aubrey Boucicault, Frank Mayne, Al Minehan, Sam Collins, Robert W. MacBride and Robert E. Stone acted as pallbearers at the burial services.

Nearly all the members of the Travelling Managers' Association and of the road shows now in New York were present. Others who attended were Sam Marion, Maurice Levi, Al. Murcham, William Crosby, Hans Albrecht, Gus Hill, Andrew Lewis, Charles Ward, Peter F. Dailey, J. Herbert Mack, Sam Scribner, Max Weber, Phil Sheridan, George Kraus, and nearly all of the company with which Mr. Morris was associated.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fifty-fourth regular service of the New York Chapter will be held in Temple Emanu El, corner Fifth Avenue and Forty-third Street, Sunday, March 19, at 11.15 A.M. The preacher will be Rabbi Joseph Silverman. Subject, "A New Movement; an Alliance Between Church and Stage." All members of of the profession and their friends are cordially invited.

In place of the monthly reception a Chapter meeting will be held on the Thursday following March 23, at St. Chrysostom's Chapel, Seventh Avenue and Thirty-ninth Street, at 8 P.M., to select a Nominating Committee for the annual Chapter election and to nominate delegates to the annual convention. It is the earnest desire of the Chapter that all members attend this meeting.

The euchre given under the auspices of the National Council at Hotel Vendome last week was both a social and financial success, for which Mrs. J. Alexander Brown and her committee have our best thanks.

The St. Louis Chapter gave a reception March 2, at the Schuyler Memorial House. Mrs. T. L. Cannon, hostess, was assisted by several members of the dramatic profession. James Rohan, Alfred Bertram, Lionel Barrymore, Joseph Kern and others rendered an excellent programme. There were many members of the profession present as well as the local Council and many prominent clergymen.

Minerva Florence was hostess at the tea served at the New York headquarters last Thursday. Among those present were "Aunt" Louisa Eldridge, Rose Winters, Eden Greville, Amelia Weed Holbrook, Hannah Wyle, Charles T. Catlin, Regina Well, Mrs. J. Alexander Brown, Leslie P. Humphey, E. H. Birch, Annie E. Murray and Annette L. Place.

Tea will be served as usual next Thursday, to which all members and their friends are cordially invited.

The Philadelphia Chapter has only this year acquired chaplains from the Roman Catholic, Lutheran and Presbyterian churches. They have never before been represented in Philadelphia. It has also doubled its membership in the year past, and Feb. 26 gave its first theatre service since Joseph Jefferson took part in the Garrick Theatre service three months ago, and the theatre was packed from roof to pit. The recent service in the Walnut Street Theatre was opened by our Vice-President, Rev. Clarence W. Bispham, of the Church of St. Philip, P. E. He was followed by Kerr Boyce Tupper, D.D., LL.D., of the First Baptist Church, who gave a most admirable sermon on the "Life of Benevolence." The secretary, Newton M. Potts, made a few remarks upon the growth of the chapter and the great encouragement that is being felt in its progress here. Elizabeth Morrison rendered charmingly Allitson's "Song of Thanksgiving," and Friedrich Voelker, the leader of the orchestra at the South Broad Street Theatre, played in his usual effective manner Handel's "Largo" and Sarasate's "Canzenetta Andaluza." The theatre was well filled with the members of the dramatic profession playing in the city and well known society people, many of whom are members of the Philadelphia Chapter. Such great encouragement is felt after this helpful service that it is proposed giving such theatrical services fortnightly or monthly at least. As the Alliance is interdenominational it should be conducted upon broad lines that the help desired may result.

NEWTON M. POTTS, Secretary.

THE DINKEY BIRD FOR CHARITY.

The Dinkey Bird will be given at Daly's Theatre Friday afternoon, March 24 (public press rehearsal), and Monday and Tuesday afternoons, March 27 and 28, in aid of the Loomis Sanatorium for Consumptives. The play has been adapted from Eugene Field's stories in verse by Margaret McL. Eager, and will be given under her personal supervision. Robert Atkinson and Arthur Kendall, of Boston, have written the music, and some of the Eugene Field songs by De Koven, Clayton, Johns and Chadwick will be used.

Sixty young women will represent the flowers in the Garden of Shut-Eye Town, and the smaller children will represent the different Eugene Field characters. The march of the Children of the Nations will be a feature. There will be four boys and four girls from each country, in all about one hundred and twenty.

The cast: Rock-a-Bye Baby, Miss Crandall; Popsy-Wopsy, Hanna Bowman; Shuffle-Shoon, Jack Smith; Little-Oh-Dear, Grace Morris; the Dinkey Bird, Charles Gray; Wynken, Lydia Knapp; Blynken, Dorothy Wallace; Nod, Tom Coburn; Gingerbread Dog, George Hatz; Chocolate Cat, Tom Coburn; Gingham Dog, Wells Watson; Calico Cat, Ross Fleming; Boy Blue, Edgar Macracken; Odette, Dora Nash; Doll, Clara Morris; Tippy Toe, George MacMastie; Pitty Pat, Arthur James.

VICTORY BATEMAN SERIOUSLY BURNED.

Victory Bateman narrowly escaped being burned to death in a fire in the Leland Hotel, in Edwardsville, March 6. She was visiting friends in the Dr. Jekyll and Mr. Hyde company, which is under Oscar Dane's management, and had gone to her room to take a nap after dinner. Smoke was noticed escaping beneath the door about six o'clock. The hotel proprietor broke open the door and crawled into the room and found Miss Bateman lying unconscious on the floor. She was dragged out and the house physician found she was badly burned and had inhaled a great deal of smoke. The first alarm was sounded by Master Ellsworth, of the Four Ellsworths.

THE STOCK COMPANIES.

The Della Pringle Stock company reports excellent business in the Far West in spite of forty degrees below zero almost the entire month of January. Some of the theatres were so poorly heated that the ladies in the towns brought their hot water bottles to keep their feet warm. The company suffered much from the cold but lived through it and is now returning East via the Northern Pacific and will arrive in St. Paul, where the season closes, some time in May.

Annie Irish and Charles Richman will be the next well known artists to be placed by Harry Davis at the head of his stock company at the Alvin Theatre in Pittsburgh. They will begin a season of four weeks April 3 in plays they have been identified with.

Alice Riker has joined the Bush Temple stock company in Chicago.

Chase's stock company, of Baltimore, closes its season April 1.

CUES.

Mrs. Leslie Carter's season at the Academy of Music will begin Jan. 1 of next year for four months, with Zaza, Du Barry and Adrea. Adrea will be the opening attraction of the Belasco Theatre in September, to be followed by Blanche Bates in a new play.

William T. Keogh, manager of the New Star and Murray Hill theatres, announces the first presentation of Hal Reid's melodrama, The Gypsey Girl, in which Dolly Kemper, a sixteen-year-old actress, who played first in The Child Wife, is to be starred.

Billy B. Van, because of illness, was unable to play last Sunday's matinee in Kansas City, but managed to fill out a record week.

John C. Fisher and Tom W. Ryley will present their new Florodora company on Broadway on March 27.

Chauncey Olcott will produce a new play at the American next month.

PERSONAL

EYTINGE.—Rose Eytinge, in Portland, Ore., is continuing dramatic teaching and occasionally appearing on the stage in that city.

MORDAUNT.—Frank Mordaunt is ill in the Post Graduate Hospital in New York City.

WOODRUFF.—Henry Woodruff has been engaged as leading man of the stock company at Proctor's Fifth Avenue Theatre, replacing Edwin Arden, who has been forced to take a rest to recuperate from the strain of giving two performances a day and getting up a new part every week.

CODY.—Col. William F. Cody (Buffalo Bill) sailed March 11 on the *St. Paul* for Paris, where he will open the Wild West April 2, afterward touring Europe for three years.

JEFFERSON.—Joseph Jefferson is rapidly recovering his health at Palm Beach, Fla.

WILSON.—Francis Wilson, who closed his New York run in Cousin Billy at the Criterion Theatre Saturday night, made a speech in which he recalled his days in comic opera and thanked fortune that he now has a plot back of him instead of pink tights.

ROOSEVELT.—President Roosevelt attended the theatre for the first time in several weeks when he witnessed Mrs. Black is Back, March 6, at the Columbia Theatre in Washington. He laughed heartily at the topical and coon songs.

CAMPBELL.—Mrs. Patrick Campbell returned to the stage for the first time since her injury March 6, appearing at Powers' Theatre, Chicago, in The Sorceress.

MANSFIELD.—Richard Mansfield will begin his annual New York engagement at the New Amsterdam Theatre March 20. He will present seven plays: Beau Brummel, Richard III, Ivan the Terrible, Dr. Jekyll and Mr. Hyde, The Merchant of Venice, A Parisian Romance and Le Misanthrope. Mr. Mansfield called in the aid of the police in Memphis, March 9. He contended that he had heard of threats made by some of his supers to demolish the costly scenery used in Ivan the Terrible. If anything was contemplated the presence of the police caused a change of tactics, as the scenery was safely carted to the station and loaded. The supers allege that Mr. Mansfield's stage-manager cut the regulation price for their services.

NORRIS.—J. Ellis Norris, correspondent of THE MIRROR at Havana, Cuba, where he has been acting as local manager for the R. G. Dun Company, has been appointed general manager of that company for the entire West Indies.

HENDERSON.—David Henderson was one of the victims of the Subway accident on March 7 at Twenty-third Street. He was standing in the rear car of the forward train. The collision threw him flat upon the floor, spraining his back and bruising his hip. He managed to make his way out unaided, crossed the express tracks and climbed upon the platform of the downtown station, and now has to use a cane.

REHAN.—Ada Rehan will conclude her season at the end of March and in April will sail for England, where she is to have an interview with George Bernard Shaw in reference to her production of Captain Brassbound's Conversion, and will return to this country late in September to resume her tour under direction of the Shuberts. When abroad during the hot months Miss Rehan generally resides at Stratford-on-Avon, where she has a cottage.

IRVING.—Sir Henry Irving signed a contract March 9 for an American tour under the management of Charles Frohman, beginning in October.

RUSSELL.—Lillian Russell and the company supporting her in John Kendrick Bangs' and William Penfield's Lady Teazle will probably go to London to dedicate the Shuberts' Waldorf Theatre when it opens May 15.

CORDRAY.—John F. Cordray, long prominent in amusement enterprises on the Pacific Coast, with headquarters for several years past at Portland, Ore., arrived in New York last week for a leisurely visit. Mr. Cordray has at least temporarily disposed of his Portland theatrical interests because of the uncertainty of theatre matters in that locality. "There is a veritable craze on the Coast for vaudeville and kindred amusements," said he to THE MIRROR, "and I am going to keep out of the excitement for the present."

TELEGRAPHIC NEWS

CHICAGO.

Kitty Bellairs Liked—Melodrama Successes—Business Excellent.

(Special to The Mirror.)

CHICAGO, March 13.

Lent has affected theatre patronage, but generally it continues fairly good. There are few changes at the downtown houses, the most notable being the arrival of George Cohan's Little Johnny Jones at the Illinois and the big production of Me, Him and I at the Great Northern. The bills this week:

Grand Opera House, Kitty Bellairs, with Henrietta Crosman, second week; Studebaker, The County Chairman, second and closing week; Auditorium, Ben Hur, fifth and closing week; Powers', Mrs. Patrick Campbell, second and closing week; Garrick, Chinese Honeymoon; McVicker's, Checkers, second week; Hyde and Behman's, Smiling Island, fifth week; Illinois, Cohans in Little Johnny Jones; Great Northern, Me, Him and I; La Salle, Isle of Bong Bong; Bush Temple, Under the Red Robe; People's, Ivy Leaf; Columbus, Prisoner of War; Academy, Russells in Female Detective; Alhambra, Tracked Across the World; Bijou, Dangers of Working Girls; Marlowe, Burglar's Sweetheart; Avenue, Kathleen Mavourneen; Howard's, The Octoroon; Criterion, Yon Yonson.

The *Evening Post* announces that Richard Carle will make a Summer production at the Studebaker beginning June 6, but the item may have gotten into print prematurely. The management of the Studebaker will not confirm the statement, but intimates that there is a possibility. The bookings at the Studebaker this season extend to the close of the Ben Greet engagement, April 24.

The Isle of Bong Bong, which goes on at the La Salle to-morrow night, is being staged under the direction of Gus Sohlke, by special agreement with B. C. Whitney, and I understand that the name of the musical comedy was changed at Mr. Whitney's request from The Lady and the Tiger to the present title, so it appears that Mr. Whitney is virtually making this production. Mr. Whitney's success with The Isle of Spice has inclined him strongly to names with isles in them. The authors of Bong Bong are Frank R. Adams and Will M. Hough, who wrote His Highness the Bey, and Joe Howard is not only composer but in the cast as well. He will sing one song. The company will be the same as it has been recently.

George Klimt has closed his Eastern On the Bridge and returned to Chicago to look after his two new productions for next season, both by William L. Roberts, How Hearts Are Won and Big-Hearted Jim.

Mrs. Patrick Campbell and dresses arrived at Powers' last week. She was greeted by a fashionable audience. The critics were inclined to be cordial toward her, but not toward her play. They found much fault with it. It was generally noted that Mrs. Campbell had entirely recovered from her accident and moved about with accustomed grace.

Henrietta Crosman's Kitty Bellairs, a distinct and exceedingly clever impersonation, will live in the memory of all Chicagoans fortunate enough to attend the Grand Opera House during her engagement. Her young Irish woman of quality is wonderfully true and the better you are acquainted with bright young Irish women the more remarkable and admirable seems Miss Crosman's creation. She captivated and convinced in wit, humor and pathos, and was equally successful in the denotement of the impulse and fidelity characteristic of this race of women. Fanchon Campbell's Lady Standish was delightfully and most naturally accomplished. Edwin Stevens won special personal tributes of applause for his Colonel Villers, particularly in his tipsy scene. Charles Hammond as Verney and Frank Westerton as Captain Spicer, have received praise from the critics. Addison Pitt's O'Hara was strong and finished, and Peyton Carter's McFlontan had a certain breadth, sympathy and ease that made it pleasing. The production was one of the most beautiful of the season and the houses have been large and fashionable. Mr. Belasco has been praised for the brilliant structure he has built, with the Bath Comedy as its foundation.

The Strollers, with a bright company which included many excellent voices, fared very well at the Great Northern last week. Gene Luneska as Bertha was perhaps the chief secret of success, her pleasing voice and prepossessing manner and appearance won many encores. Dwight Allen, in Eddie Foy's part of the Jailer, made a hit with his odd songs. His peculiar style of low comedy seemed to please generally. Robert Lett, in Francis Wilson's part of Lump, was a hit at several points, often making good between them. Maida Snyder was a very good looking and natural Mimi. The scenery was excellent.

Manager James Wingfield has booked the Rays in Down the Pike, at Waukegan, for a date a year hence, next Spring, and several other attractions for 1906.

It appears that Viola Allen is to play her next engagement in Chicago at the Illinois, following the Rogers Brothers, who will be at that theatre three weeks, beginning March 20. Miss Allen has never played at the Illinois, although she was at the Columbia when Mr. Davis managed it. She has been appearing at the Grand.

Acting Manager Harry Askin, of the Grand Opera House, has started negotiations to extend the engagement of Kitty Bellairs one week, making four in all, by shifting A Gentleman from Indiana. In two weeks Miss Crosman passes from the management of Belasco to that of her husband.

The County Chairman, by the Western company, was enjoyed by large houses at the Studebaker last week. It was handsomely staged and remarkably well acted, though Theodore Roberts seemed to be unable to shake off some of the effect of one-night-stand stage manners. Some of his comedy was too exaggerated and nervous, and beneath the dignity of Jim Hackler. In the strong scene in Hackler's office with Judge Rigby Mr. Roberts played with strength and good judgment. The acting honors of this production probably belong to R. J. Dillon, whose Judge Rigby is the best Judge Rigby seen here, and is an unusual example of thorough, sane, sustained excellence. George Thatcher was very cordially received by his Chicago admirers. His Sassafras Livingston got all the laughs due. It was substantially good, but lacked particular excellence. Other characters quite up to the standard set by the first production here were the Briscoe of James H. Bradbury and the Uncle Eck of Charles A. Burke and the Joe Whittaker of Will L. Phillips. Florence Gerald's Mrs. Briscoe was a popular conception of the part and well delivered.

A Female Nihilist, a Russian melodrama by Gabriel Pollock, scenic artist of the Bush Temple and adapter of the Ivan the Terrible, produced there, was produced at the People's last week. The stock company extracted some strength from the play and some good comedy, but was handicapped by a lack of complications and consequent paucity of varied incidents. There was considerable applause, but the number of good situations were not enough to sufficiently relieve the monotony of the story of a Jew-born Christian Russian official hunting down his own son as a nihilist and persecuting him because he married a Jewess, who is also persecuted by her race because she married the son of a Jew who had become a Christian. There was a real touch of nature when the synagogue committee of two men and a woman came to tell the Rabbi, father of the girl who married a Christian, that he must resign on account of the scandal his daughter had caused. The assassination of Grand Duke Sergius was introduced, with Sergius riding by in a real carriage behind real horses. The bomb exploded off, and the body of the Grand Duke was brought on. Picture! Curtain! This was applauded. Maud Gilbert as the Rabbi's daughter looked the part with sufficient brunette beauty, but her emotion lacked convincing naturalness and sympathy. In these particulars Coral Armin in the male part of the boy musician was more successful. James O'Meara gave a strong impersonation of the persecuted son and Jessie Pringle got especial applause for her Agatha, a nihilist. Van Murrell made Yousel excellent character comedy.

Gordon Priest, a sister of Janet Priest, the Muggsy of The Maid and the Mummy, is in the city considering an offer to go into vaudeville.

The Western County Chairman company will close its season at the close of its engagement here at the Studebaker, March 18. The company has been out since Aug. 12 and has been to the Coast, playing everywhere to large houses. The company returns to New York. Lipman Keene, who has been in advance, will return East.

E. S. Willard's repertoire for his engagement at Powers, which follows Mrs. Patrick Campbell's, includes The Brighter Side, The Middleman, The Professor's Love Story and Tom Pinch.

THE MIRROR is informed that Amber Lawlord is now in New York and has leased the Liberty Theatre for an engagement during which she will appear in one of the plays Mrs. Langtry has used in this country.

The music hall idea is still buzzing in certain Chicago heads, and the latest location named by rumor is the old open Board of Trade, which was selected, also by rumor, for a new theatre by the Shuberts a year ago. The trouble with this site is that the main entrance would have to be in an out of the way place in one of the small streets running alongside the Board of Trade Building. A year ago the scheme to use this site for a theatre was dropped because of this fact and another, that the owners of a certain large and growing hotel right back of the open board in Clark Street refused to come to any terms for a Clark Street entrance. Litigation over the old open board, a very large room with a lofty ceiling and now untenanted except by a dancing school in the evening, further complicated the problem of using it for theatre purposes. The hotel will have a skyscraper addition on the preperty where the Clark Street entrance would have to be, and will even close in the court behind the old open board with a restaurant extension. So it seems highly improbable that neither a theatre nor a music hall ever will be tucked away in this narrow strip of La Salle Street.

P. S. Mattox was in the city last week ahead of the Four Cohans, who follow Edna May at the Illinois.

Checkers is drawing crowds again at McVickers.

Manager Burrill, of Howard's, announces Turned Up for week of March 9, Two Orphans week of 26, Damon and Pythias week of April 2, Ticket of Leave Man April 9, Uncle Tom's Cabin April 16.

George Primrose's Minstrels won immediate favor at the Garrick. After the capacity opening Sunday there was a large Monday night house that seemed delighted with about everything on the bill. The old style first part with Arthur Deming, Alf Gibson and Emile Subers leading was thoroughly enjoyed and marked with many encores. The change to the new style was a pleasing and cleverly arranged surprise that won the immediate indorsement of applause. Spencer Kelly's "Sweet Dora Dell," Emile Subers' "Obadiah," and Harry Webster's "I Want To Be a Soldier" were all hits. The baby incubator act submerged the house in waves of laughter, and Primrose's dancing and dancing class were as enthusiastically appreciated as ever. Arthur Deming, a favorite in Chicago, had a cold, but his few minutes on alone could have been doubled and still left the audience demanding more. Encores were the reward of the Hungarian Boys' Band, and the puzzling dudes and dudines' number had to be repeated several times. The scenic equipment is admirable. At the risk of being called old fashioned, the writer would like to ask why the banjo is completely ignored by Mr. Primrose in his minstrels?

Charles K. Harris, the song writer and publisher, has engaged the entire second floor of the Grand Opera House office building for his Chicago office. When he occupies it, May 1, it will be one of the handsomest as well as most extensive music house branches in Chicago. Jo Harris will be in charge.

The fire in the Casino, New York, has affected bookings in Chicago. Manager Archie Ellis, of Hyde and Behman's, is announcing the last two weeks of Smiling Island, but the Casino fire, which threw the special production of Florodora into the Auditorium, in Philadelphia, where George Lederer was to have put on Seeing Philadelphia, has made it probable that the run of Smiling Island there will be extended because the Philadelphia local review was to be changed into Seeing Chicago to follow Smiling Island. The attendance of Smiling Island remains large, and the management thinks it strong enough for a month more.

Florodora may come to Hyde and Behman's from Philadelphia. In that case Seeing Chicago will be the Summer production.

The cast for Home Folks at McVicker's, beginning March 19, as announced by Manager Joseph Brooks, includes Edwin Arden in the lead, Mary Ryan, Thomas Wise, Emmett King and Mattie Ferguson.

Raymond Hitchcock and all the old cast returned, with The Yankee Consul to the Studebaker, March 20.

Ninety and Nine comes to the Columbus March 19.

Ben Greet has been asked to have his players give She Stoops to Conquer during his engagement at the Studebaker

A Russian Princess is this week's bill at the Thirty-first Street.

The Great Automobile Mystery is at the Alhambria for the week of March 19.

Manager Frank June, of the Warrington Oak Park, has booked Buster Brown for Saturday matinee and night April 15.

Albert Strassman, after a successful career as a New York newspaper man, is out ahead of Edna May, and it looks as if his star was rising in the dramatic firmament, judging by the excellent results of his work here.

In Dangers of Working Girls, which was at the Alhambra last week, Martin Hurley, the author, has combined the melodrama power of the opium den, the attic, the police, hall of mystery, strange fumes of deadly strength, hideous idols, a cage full of young girls for sale after capture or kidnapping by devils lurking in the streets, and the luxurious Oriental subterranean Bluebeard sort of a hiding place and lair of the tall, sinister, magnetic wretch who conducts the capture, caging and sale of the girls. The play, well enough done in its way by a pretty competent company, had a morbid final influence on the unreflecting people out front. This play, like many others that have come along on Chicago's melodrama circuit, has a gloomy atmosphere not penetrated enough with refreshing rays from the sun of decent living and healthy thinking. Alma Powell was prepossessing in the part of Hilda, and met its emotional demands with ability that won frequent applause. Lawrence Underwood invested the king of the cracksmen with sincerity and strength and William Brown was an effective detective. The villainous Hindoo dealer in girls was fairly well played by William Sheldon, and Harry Fields cracked the gloom with laughter now and then as Izzy Cohen. The girls in the cage didn't seem very wretched, but the cripple victim with the crutch, Morgia Lytton, looked the part. Manager Brown, of the Alhambra, said the play had drawn good houses.

OTIS L. COLBURN.

BOSTON.

Amateurs Score a Hit—Parsifal Neglected—Maxine Elliott Pleases - Notes.

(Special to The Mirror.)

BOSTON, March 13.

This is another of the occasions where the Boston amateur comes to the fore, since no professional players could begin to compete with the fascinations of Cadet theatricals, seats for which are sure to be sold out all the week at the Tremont as they were to-night. The seats were disposed of by auction, and the indications are that all Cadet records will be broken, thanks to the large advance. The musical comedy this year is Boodle and Co., which is really a Hasty Pudding opera rewritten for Cadet purposes. R. A. Barnett, the dramatist laureate of this crack military organization, is responsible with Harold A. Otis for the book, and the music is by John H. Densmore. The leaders of the cast are as follows: Simeon Boodle, A. A. Highlands; Princey, W. C. B. Fox; Roger Fairfax, C. A. Howes; Bess Boodle, K. J. Kovach; Mr. Pumpe, Lieutenant Primrose, W. E. Andevator; Senor Tomas, T. A. Kelly; Senora Catalina, J. S. Chipman; Mrs. Boodle, A. L. Wakefield.

There is a well developed and constantly interesting plot, showing a poor, uneducated Westerner suddenly elevated to enormous wealth. He is a henpecked husband, but has a beautiful daughter, for whose hand a false prince and various other suitors compete, and there are love affairs, conspiracies and other trials to burn, until the finale comes with a return to the opening scene, showing that everything was a dream. It was uniformly well acted throughout, thanks to the admirable stage management of Mr. Barnett, who directed the rehearsals, as he has done heretofore. Mr. Fox, as usual, took chief honors as comedian, but Mr. Highlands came a close second. Mr. Chipman and Mr. Kovach gave admirable female impersonations, and the chorus of Cadet girls was a wonder in its way.

Maxine Elliott is back in Boston again for her last engagement in this city in Her Own Way preparatory to her departure for England. There was a large audience at the Hollis this evening, and the piece was as enthusiastically received as it was a year ago. Miss Elliott's impersonation has gained in effectiveness, and is a constant delight. Nellie Thorne is again seen in the character which she played so well last year, and Charles Clerry, R. C. Hern, Georgie Lawrence and little Donald Gallaher are well cast.

Charles Hawtrey is back for his second engagement this season, if his venture in vaudeville last fall is to count, and at the Park he tested the capacity of the house with his revival of A Message from Mars. The advance sale is the largest that the house has had this season, and now takes the record, which had been held by May Irwin. Mr. Hawtrey's impersonation of the selfish clubman is by all odds his best, and the supporting company is especially strong as compared with that which supported him on the occasion of his first visit.

A new Sapho has ascended on spiral staircases, and at the Globe to-night Eugenie Blair challenged comparison with Madame Réjane, Sadie Martinot and the others who have presented the Fitch-Daudet heroine here. Her audience was decidedly enthusiastic in its welcome, and her acting was thoroughly interesting and effective. The piece was staged in a manner that compared well with any seen here in the past.

Chauncey Olcott is at the Boston for his annual engagement, following the warblings of Herr Conried's song birds with his own Irish ballads, which are always popular. The bill for the opening week of his engagement is A Romance of Athlone, and it will be followed by a single week of Terence, revived by request.

Still another Irish play for St. Patrick's week is the choice at the Castle Square, where Colleen Bawn is given with a cast drawn from the strength of the stock company. Kate Ryan has been expressly engaged, and this week she plays Sheelah, the part which she gave so many times at the old Museum.

One more play of the green is at the Bowdoin Square, where Shandon Bells is given by the stock company, with vaudeville interpretations effectively given by Pearl de Gousler, Butler Haviland, Thomas Russell, Julia Heinsman, the Winsterley Brothers, Pat Touhey and James Neary.

There was an added interest in the performance of Piff, Paff, Pouff, which began its final week at the Majestic to-night, for Alice Fischer has retired from the cast to begin the rehearsals of her new play in New York. Her place was taken by Sadie Martinot, who gave an impersonation entirely her own, and scored an unequivocal personal hit. She made the music stand out with special prominence, and her vivacity was what the character required. It is a great loss to have Miss Fischer go, but the coming of Miss Martinot makes good for the production.

At the Old Cross Roads is back again in Boston after an absence of four seasons, and the audience to welcome it at the Grand Opera House was large and deservedly enthusiastic. This melodrama is a thoroughly effective picture of Southern life, with telling dramatic situations and a uniformly absorbing plot. Arthur C. Aiston's company is excellent, with Estha Williams and James M. Brophy featured.

This week ends the engagement of Eleanor Robson in Merely Mary Ann at the Colonial. It is too bad that this Zangwill play could not have come to Boston before the two less effective ones from his pen, for it would have made some difference with the success of the engagement. However, the audiences have been of good size, and there is no question whatever about the pronounced impression which Miss Robson has made by her delightful impersonation of the London slavey. Ada Dwyer makes a great personal hit, and Frank Mills is excellent.

Herr Conried made much talk before the newspapers when he brought his company here last week, and even before the curtain went up on the week he shook his finger at us and threatened never to come back again unless we stepped right up to the window and bought tickets better than we did last season, when he dropped some $30,000 here. Even then every seat was sold for the first night, but when it came to Parsifal at $10 per, Mr. Boston, Mrs. Boston and all the little Bostons stayed away. They had already seen Mr. Savage's excellent production, and not even the blandishments of Nordica's Kundry could tempt them to make the investment. The result was that they lost a notable production of the famous work which ought to have been a record-breaker. On the Caruso night everything was sold out and the tenor made a great personal triumph, despite the fact that he sang under great inconvenience, as the result of a mild attack of the mumps. Die Fledermaus also attracted a tremendous audience, and the other nights the business was good. It was a notable opera season in one respect, for not a bill had to be changed and not a single song bird gave up to the inclemencies of Boston weather.

It will be a great disappointment to many if Blanche Deyo cannot come here for the engagement of The Cingalee. Her cousin, who was here with Cecilia Loftus, received word that she was about to have a serious surgical operation which would keep her from the stage for possibly three months.

Carrie Reynolds received an offer to go to London for a musical comedy as a result of her success as Maria in Lady Teazle, but she declined, preferring to remain with Lillian Russell.

Louise Drew will be in the Strongheart company with Robert Edeson when he comes to the Park in a fortnight. This engagement is being boomed with special activity for a long engagement.

Lillian Kemble, the leading lady at the Castle Square, had Medora Andrews, of The Serio-Comic Governess, as her guest during her two weeks in this city.

Charles Hawtrey is completing the arrangements for an entirely new play of which he is going to give a single performance in New York next month for the benefit of the Actors' Fund Home.

Maurice Campbell plans to bring When We Dead Awake to Boston later in the season.

H. Price Webber and his Boston Comedy company, supporting Edwina Grey, are to open a new opera house at Fort Kent, Me., April 3.

Quite a number of theatrical men from New York came on to see the final dress rehearsal of the Cadets in Boodle & Co., with a view to securing it for professional production. It is excellently adapted to such purposes.

Francis E. Reid, business manager of the Eleanor Robson company, received many attentions from his Boston friends on the eve of his departure for New York.

Madame Saracco, ballet mistress for Klaw and Erlanger, in New York, came on last week to select the Boston children for Humpty Dumpty.

Eleanor Robson and Ada Dwyer, of Merely Mary Ann, and Alice Fischer, of Piff, Paff, Pouf, went on to New York for over Sunday so as to arrange for a feature of the coming benefit for the Actors' Fund.

Charles H. Yale, the Philadelphia manager, who ran over here to attend the dinner of the

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English High School class of 1870-1873, is one of the busiest men in the profession. He is a Bostonian, and his father is a noted artist here. He made a telling speech at the class dinner, giving reminiscences of the time when he was a super at the old Globe Theatre on Washington street, under Charles Fechter. One night the lad was dressed as a cavalier in one of Fechter's romantic plays, and thought he made an elegant figure in his fancy costume, but he discovered his teacher sitting in the front row, and was so frightened that his sword became entangled with his legs and he nearly lost his balance. The next day the teacher took him to task for not learning his lessons, and described to the class young Yale's fine appearance the evening before. Yale's class at the English High School had several pupils who afterward became noted in theatrical affairs. Among them was George R. Parks, a member of the Museum's company, whose sad death is a matter of Boston stage history and whose widow, Elizabeth Robins, is well known in London as an exponent of Ibsen's heroines. Another member of the class was T. J. Barry, who is usually found on one side or the other in all cases of litigation in Boston growing out of differences between actors and managers. JAY BENTON.

ST. LOUIS.

English Parsifal Captured St. Louis—Sothern-Marlowe—Sunday Theatres—Notes.

(Special to The Mirror.)

ST. LOUIS, March 13.

An extra matinee on Friday was not sufficient to accommodate all the curious ones here last week bent on seeing and hearing Parsifal at the Olympic. The week ended with the largest amount ever acquired in that time by an amusement venture. Not only did the advance sale exceed the record, but each performance was a record breaker in point of takings at the box office. Friday's matinee was offered as a sort of consolation to those who failed to get their tickets in time, but no sooner was the announcement made that the extra performance would be given than another line formed on Broadway extending past Pat Short's hotel and far up Walnut street, and this serpentine formation soon ate up all the available space. Parsifal, by the box-office of the Olympic, has thus been made the record-over-all week in St. Louis. Including the extra Friday matinee the takings for the Wagner week were $35,509.50. There were nine performances. In point of seating capacity the Olympic is the largest first-class theatre in the country. The $3 per tariff, of course, was to the advantage of the receipts, but we have come to the point where we do not consider the difference of $1 per when a big proposition is at stake. The World's Fair has had a good deal to do with teaching people how to get rid of their money in other than the conventional ways that formerly obtained in these diggings.

At that, the other houses here did not suffer at all on account of Parsifal. On the contrary, the extra advertisement the event received brought about the desire of many to go to the theatre. George M. Cohan at the Century had a succession of big houses for his Little Johnny Jones. The Rays in Down the Pike "turned 'em away" several times. San Toy equalled its first week at the Garrick. The Columbia's attendance astonished even Frank Tate, unused as he is to astonishment. The Standard caught much of the male overflow that sought the Bowery Burlesquers in preference to the Parsifal Flower Maidens, and the melodramatic bills at the melodrama houses had steady and profitable patronage. A conservative estimate of the amount spent by St. Louisans the past week for theatricals and incidentals would not be far under $100,000. In the case of Parsifal, curiosity, whetted to the breaking edge, was largely responsible. People were made to believe that to forego Parsifal, of which not one in a thousand had an adequate notion, was to miss the one art event in life. So the women forced the unwilling men to forego home comforts and convention, get into claw-hammers at an unwonted hour, fast when generally feasting, later to feast when generally fasting, and meanwhile to listen to over four hours of Wagner on wheels. About the most refreshing thing about it all was that the generality of men and women mostly await the unduly blazoned things before they permit their regular routine to be interfered with. The wonder having come, they let go all holds to pursue the same.

To-night another prime event, E. H. Sothern and Julia Marlowe as co-stars, holds the Olympic boards. Much Ado About Nothing, the classic seldom seen under adequate auspices, was the offering. Miss Marlowe never appeared to better advantage, nor revealed her art in finer ways. Mr. Sothern has not succeeded in getting away from his one-part style of interpretation, and the chances are he never will. At that, the performance was a good one, much enjoyed by the large and fashionable audience present, and the extra tax of $3, right after the same impost last week, did not prevent the regular Monday nighters from coming early and avoiding the rush. Hamlet and Romeo and Juliet are the other offerings.

Two weeks of San Toy at the New Garrick, with the old favorites, Powers and Fortescue, proved a profitable season, despite the heavy counter attractions, not to mention the Spring openings at the department stores. Last Saturday's audience regretfully parted with these merrymakers, the feeling prevailing that this was the last of San Toy with the big San Toyans in the cast. Last night, after a long absence, Edna Wallace Hopper began her local stay at the Garrick in her new line of work—straight comedy. A Country Mouse and Captain January were the bill. She remains the bright and clever actress she showed herself to be in the old comic opera days and nights. Her company proved to be uniformly capable. The Garrick management is featuring the coming of Franz von Vecsey, the boy violinist, next Sunday afternoon. Miss Hopper will likely end her engagement with an extra performance next Sunday evening. Then comes Ralph Stuart, the former St. Louis stock company favorite, for one week, and Vecsey may be brought back on the 26th for a farewell matinee recital.

Last night George Primrose at the Century was another of those who comes into his own again. The public showed unmistakable signs of welcoming the old burnt-cork artist. His company is large and capable, the musical features are fine, and no one lives or has lived since Primrose has been alive who can equal him in his "soft shoe" work, which is a delight to all all the time. The programme is just the good old stuff.

Marguerite Sylva is not at the Grand this week, although The Princess Chic is on view. A St. Louis girl, Sophie Brandt, is now the Princess, and a right pretty Princess she must be allowed to be. We knew her years ago as Sophie Barth, talented daughter of a very respected citizen. First she went into vaudeville, later she was given comic opera training in A Venetian Romance and The Prince of Pilsen, and now, as the Princess Chic, she sings well, acts well, and in general does well. The Grand has been knocking out some big takings lately and this bill will maintain the air of prosperity around the city's oldest playhouse.

Miss Anito Rio, coloratura soprano, sang for the Choral Symphony Society in the Odeon to-night before a house made up largely of the young woman's society friends. Alfred Ernst tried out Dvorak's symphony, "From the New World," in which the late composer embodies many negro melodies as characteristic themes in American music lore. The men under Mr. Ernst have played together quite a bit by this time, and their ensemble shows marked improvement. Miss Rio's singing was of the conventional kind and fitted well into the regulation Choral Symphony programme.

A new version, with quotation marks all 'round the "new," of East Lynne is on view at the Crawford.

At the Odeon Lady Windermere's Fan, another one of Crawford's "new ones," goes on to-morrow night.

Rudolph Horsky, leading man of the Heinemann-Welbners at the Sunday night Olympic, had his benefit last night, the benefit season now being at its height. Horsky is not only a very faithful actor, a chain-lightning "study," but also has the honor to be the husband of Leone Bergere, the vivacious and talented soubrette of the company. Felix Philippi's Das Erbe (The Legacy) was the offering, and it called for the entire company. The house was sold out long in advance, and one of the most enjoyable performances of the entire Teutonic cyclus this Winter was given.

The Great Automobile Mystery, which is at Havlin's, is replete with pathos, excitement, mystery, love making, and picturesquerie.

At the Y. M. C. A. Hall last Tuesday night Ottokar Malek, the Bohemian pianist, gave a recital, the total takings at which were $73.50. Coming so soon after Paderewski, who took nearly one hundred times as much, the inference is that the young man came too soon.

Ten years ago the Turner Theatre at Muskogee, built by George H. Johnston, of St. Louis, at a cost of $75,000, was destroyed by fire when the entire town was wiped off the map. Dispatches from Muskogee to-day state that Mr. Johnston has just completed another theatre in that town, built on the same lines and at the same cost as the former house.

Miss Claude Albright, well known in St. Louis, formerly with the Castle Square Opera Company, sang Kundry in Parsifal at Friday matinee and Saturday night, and created a splendid impression. Miss Albright has a contralto voice of much quality, and, being young, certainly has a bright future. J. A. NORTON.

PHILADELPHIA.

Maude Adams Welcomed—Peggy from Paris Liked—Florodora—Wizard of Oz—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 13.

Maude Adams is the only new attraction in the city at our high-priced theatres, opening at the Broad Street Theatre to-night in The Little Minister for a two weeks' engagement. She received a royal welcome. The play is as popular as ever and is presented with an exceptionally good cast. Francis Wilson in Cousin Billy 27.

The Girl from Kay's is in its third and final week at the Chestnut Street Theatre, to heavy business. Sam Bernard and Hattie Williams furnish the bulk of the amusement and are universal favorites. Prince of Pilsen 20, two weeks; Frank Daniels in Sergeant Brue April 3.

Humpty Dumpty, in spite of the raise in prices to $2, is playing at every performance to capacity. It is a colossal production and the most costly seen here this season. The patrons of the Chestnut Street Opera House include our best society element, and the story of Humpty Dumpty is too short. Lillian Russell in Lady Teazle 20, James K. Hackett in the Fortunes of the King April 3.

At the Garrick Theatre The Wizard of Oz closes a two weeks' term. It is having its usual success, and will be followed by Ethel Barrymore in Sunday 20, Joe Weber's stock company in the College Widower April 3.

This is the second and last week of the Isle of Spice at the Walnut Street Theatre. The Heir to the Hoorah, the latest Kirke La Shelle play, follows 20, The Maid and the Mummy April 3.

Florodora has made a big hit at the Casino, this being its third week. Adele Ritchie, Cyril Scott, Maude Lambert, Henry V. Donnelly, Elsa Ryan, Phil Ryley, Thomas A. Kiernan, Lillie Collins and the Champagne dancers, all aid in making the revival bright, pleasing and amusing.

Peggy from Paris, with Violet Mack in the title-role, is at the Grand Opera House this week, this being its first representation in the Quaker City. It opened to a crowded house with prospects for the same at every performance. The plot is interesting and the music bright and sparkling, with effective chorus. Dockstader's Minstrels 20, Walter Perkins in Who Goes There? 27, Nat Wills in A Son of Rest April 3.

Williams and Walker in In Dahomey give a great performance and fully deserve the immense business tendered them. This is their second and final week. Kellar, magician, follows 20. Quincy Adams Sawyer, The Runaways and Thos. E. Shea's first production of The Great Adventurer are the April bookings.

James Corbett, Hal Davis, Inez Macauley and a supporting company of unusual excellence pleased a large audience to-night at the Girard Avenue Theatre, it being the first representation of Edmund Day's play entitled Pals, in four acts. It introduces college life with typical characters surrounded by sensational and artistic scenic effects. It is a genuine success and promises to be a money maker. At the Old Cross Roads 20, No Wedding Bells for Her 27.

The Queen of Chinatown is at the National Theatre this week with a big cast headed by Edwin Mordaunt, Leonora Von Ottinger, William H. Gough, Vivian Prescott, Stanley Murphy, Alice Thurgate, Lillian White, Alice Walker, W. H. Daily, Bertha Wilsee, Albert Hall, Edna Brothers, and aided by elaborate scenic effects. It was very cordially received by a large audience. Confessions of a Wife 20.

Blaney's Arch Street Theatre presents a popular attraction this week—viz., Lottie Williams in Only a Shop Girl, to big business. This play appeals to the masses and the steadily increasing patronage of the theatre. Henry Clay Blaney in Across the Pacific 20.

No Wedding Bells for Her is at the People's Theatre this week, and in spite of a previous engagement is having good patronage. The Curse of Drink 20.

Hart's Kensington Theatre presents James H. Wallick's sensational play, Queen of the Highway, this week, opening to a large and well pleased house. The Silver Dagger 20.

The Empire Theatre at Frankford, under the management of William B. Allen, announces Emma Bunting and a good supporting company in repertoire for the week, presenting Princess of Patches, A Runaway Match, Miss Sherlock Holmes, How Men Tempt Women, Winchester, To Be Buried Alive, The Black Flag, The Little Devil. The vaudeville features introduced are Herbert H. Powers, Rayno's trained bulldogs, Davis and Walker.

Forepaugh's Theatre Stock company, with elaborate and tasteful scenic accessories, is giving a good representation of Camille this week, with a star cast that would do credit to any $1.50 production. Caroline Franklin and George W. Barbier play the leading roles, ably supported by Florence Roberts, Eleanor Jennings, Virginia Chaplin, Edmund Elton, Edwin Middleton, Florine Arnold, Arthur Maitland, Noah Reynolds, and Will Louis. Othello will be given week of 20.

Darcy and Speck's Stock company at the Standard Theatre appear for this week in an English melodrama entitled The Father of Her Child, with George Arvine and Mattie Choate in the principal characters. Business is uniformly good. Sign of the Four 20.

Saake's German Stock at the Bijou Theatre is giving Countess Fritzi and Make Way for the Women to paying patronage.

Dumont's Minstrels at the Eleventh Street Opera House have a new local burlesque, Our Boarding House; or, All the Comforts of Home, one of the funniest things of the season. Hortiz with his prize St. Bernard dog and his surprise hay ride song has made a big hit. Business is good.

J. Frederick Zimmerman, after a three weeks' Southern tour for pleasure, is back again looking after the interests of the Chestnut Street Opera House. S. FERNBERGER.

PITTSBURGH.

Mantell and the Stock Company in Corsican Brothers - The Conried Company—Notes.

(Special to The Mirror.)

PITTSBURGH, March 13.

Uptown at the Empire is seen Escaped from Sing Sing, adequately presented by Frederick Montague and company, opening to-night before a good sized audience. Martin's Uncle Tom's Cabin next week.

By Right of Sword is the attraction at the Gayety, where an audience of good size was attracted to-night. Ralph Stuart and a good supporting company present the play satisfactorily, and the mounting of it is impressive. For next week Arizona will be the offering.

For the fifth week of Robert Mantell's engagement at the Alvin The Corsican Brothers is offered. Mr. Mantell, Robert T. Haines, Marie Booth Russell and the Harry Davis stock company give a very creditable performance of this well-known play. Next week will be the final one of Mr. Mantell here, when a triple bill will be given—Othello, Richelieu and Richard III.

Presented by a large and capable company, The Burgomaster is the week's offering at the Duquesne, where a large audience was drawn to-night. Oscar L. Figman plays the titular role. The Seminary Girl is the underline.

Our old slap-stick annual visitor, Eight Bells, with the Brothers Byrne, is the bill at the Bijou, which held two large audiences to-day which seemed to enjoy the antics, etc., of the performers as much as ever. The Smart Set follows.

Woman Against Woman is the bill of the Avenue Dramatic company at the Avenue this week. Devil's Island coming week.

The Conried Metropolitan Opera company began a four nights' engagement to-night at the Nixon, presenting Lucia di Lammermoor. The other operas to be sung are Parsifal, Les Huguenots, Die Meistersinger, and La Gioconda. The scale of prices is from $1.50 to $8 per seat. The County Chairman next week.

The Pittsburgh Orchestra, under the direction of Emil Paur, gave its last concerts of the season on Friday night and Saturday afternoon 10, 11, at the Carnegie Music Hall, and both concerts were largely attended by the lovers of music.

Burton Holmes will give the last one of his interesting travelogues, Japan, at Carnegie Music Hall on Thursday evening.

All of the down-town popular-price houses will give a special matinee on Friday, St. Patrick's Day.

Ida Conquest denies that she will appear in stock work in this city in conjunction with Harry Woodruff.

Julian Noa and Joseph Woodburn, formerly a member of the Harry Davis Stock company, joined the Avenue Dramatic company this week.

Emma Dunn, the popular ingenue of the Harry Davis Stock company, who has been spending several weeks past in New York city, returned to the city last week to rehearse the part of Marie in The Corsican Brothers.

On and after last Wednesday the attendance at all of the playhouses noticeably decreased, and the Lenten season will, no doubt, shorten the box-office receipts. ALBERT S. L. HEWES.

BALTIMORE.

Mrs. Wiggs of the Cabbage Patch—Nance O'Neil in Repertoire—Other Attractions.

(Special to The Mirror.)

BALTIMORE, March 13.

Mrs. Wiggs of the Cabbage Patch, with Madge Carr Cook, Bessie Barriscale, Helen Lowell, Will T. Hodge and other character artists, is at Ford's Opera House this week. Nat C. Goodwin in A Gilded Fool, The Usurper, and An American Citizen 20-25. William Collier in The Dictator 27-April 1. Forbes Robertson in Love and the Man and Hamlet April 3-8.

Nance O'Neil comes to the Academy of Music in a repertoire of dramas and tragedies consisting of Elizabeth, Magda, Fires of St. John, Macbeth, and The Jewess. The stage is under the direction of McKee Rankin, and such well-known players as Charles Dalton, Charles Millward, Louis Massen, Arthur H. Sawyer, George Ipmann, W. L. Thorne, Gertrude Binley, Clara Thompson, and Ricca Allen are in the cast. Royal Chef 20-25. Joe Weber's Stock company 27-April 1.

The New Auditorium presents A Hot Old Time with a big company this week. Mlle. Ani, the well-known aerial artist, and Ani Hill, famous for character changes, are in the performance. George Sidney in Busy Izzy next week.

Mr. De Witt's company present The Two Orphans at Chase's this week. Adelaide Keim will find a congenial role in the blind Louise, Ivah Wills is cast as the Henriette, Mr. Alsop portrays the Chevalier de Vaudrey, and Miss Goode, La Frochard. Mr. Denithorne is the Pierre and Mr. Eggenton the Jacques. No expense is being spared to make the production notable.

Martin's Uncle Tom's Cabin is at the Holliday Street this week. Next week The Queen of the Highway.

Nellie McHenry in M'liss at Blaney's will have good box office receipts this week. Lottie Williams, another little woman, will be Only a Shop Girl for the coming week.

The Boston Symphony Orchestra will give one of their delightful concerts at the Lyric Tuesday, 14, with Rudolf Krassett as soloist. The advance sale assures a good audience.

HAROLD RUTLEDGE.

WASHINGTON.

Mansfield and Skinner Welcomed—Sir Charles Wyndham—Notes.

(Special to The Mirror.)

WASHINGTON, March 13.

Richard Mansfield commences a week's engagement at the New National Theatre to-night with Ivan the Terrible, seen here for the first time. The very large attendance is a notable one for distinction and character, many theatre parties of personages of prominence in social and official life being present. Mr. Mansfield will present during this week Beau Brummel, A Parisian Romance, King Richard III, and Dr. Jekyll and Mr. Hyde. Next week The Wizard of Oz.

At the Columbia Theatre a thoroughly appreciative audience that tests the capacity accords Otis Skinner volumes of praise and approval for his artistically unique gypsy creation of the title-role in The Harvester. A capital support includes George Clarke, J. M. Colville, Walter Lewis, Russell Granford, E. A. Eberle, Lizzie Hudson Collier, Marion Abbott, and Paula Gloy. De Wolf Hopper in Wang follows.

The Lafayette Square Opera House continues on the topmost crest of the wave of popular esteem. The attendance is to its limit at all times. On several occasions extra matinees have been given to keep up with the demand. The latest attraction was Peggy from Paris. Its business last week was remarkable. This week a repitition is fully expected from the reception and success to-night of Nancy Brown, with the favorite Mary Marble in the name part. She is assisted by an excellent company of comedians and singers. The theatre was filled. Next week's offering, Quincy Adams Sawyer.

Al. H. Wood's production of The Queen of the White Slaves draws crowds melodramatically inclined Ninth Street way, and the Academy of Music cannot accommodate the demand. It is a meritorious presentation by a company strongly qualified. Fast Life in New York follows.

The following speaks for itself, and the theatre-going public will heartily sanction and praise this thoughtful manager's action: "Executive Office, Commissioners of the District of Columbia, Washington, Feb. 23, 1905.—W. H. Rapley, Esq., Manager of the New National Theatre.—Dear Sir: Referring to your communication to the District Commissioners, requesting that the gongs of fire engines, hospital ambulances and other emergency vehicles be not sounded while passing places of public assembly, I beg to state that, upon my recommendation, the Commissioners have directed the drivers of such vehicles to exercise the greatest possible discretion while passing such places, in order to give no unnecessary alarm to those assembled therein. Very truly yours, Henry L. West, Commissioner."

David Garrick, so strongly identified with Sir Charles Wyndham's repertoire of masterpieces, was given a triple performance during last week's very successful engagement at the New National. It was again the same admirable presentation, so well remembered during his last visit to Washington, Feb. 3, 1900, at Albaugh's Grand Opera House, now Chase's Theatre, when the bill for the week was equally divided between The Candidate and David Garrick.

To-morrow afternoon Burton Holmes concludes his series of illustrated travelogues at the Columbia Theatre with Picturesque Japan. It was the most successful season yet presented of the five Tuesday matinee course. An extra presentation of Japan, by request, will be given Wednesday night in the ballroom of the New Willard.

Claude Edmunds, Sir Charles Wyndham's personal representative during his present visit to the States, made many strong and lasting friends during their visit here. JOHN T. WARDE.

CINCINNATI.

Parsifal—William Faversham—Mr. Drew's Big Week—Notes.

(Special to The Mirror.)

CINCINNATI, March 13.

William Faversham opened at the Grand to-night in Letty. The play and the company proved one of the strongest attractions of the season, and the star had able support from Carlotta Nillson, Olive Oliver, Katheryn Florence Arthur Playfair and Fritz Williams. E. H. Sothern and Julia Marlowe 20, Mrs. Patrick Campbell 27.

The event of the latter half of this week will be the appearance at Music Hall of the Conried opera company in Parsifal, Les Huguenots and La Gioconda. This is announced in the advertisements as the farewell tour of the company. A very heavy advance sale has been recorded.

The Forepaugh company continues on the topmost wave of popularity at Robinson's. This week's bill is The First Violin, with John J. Farrell in Richard Mansfield's former role. Next week, A Lady of Quality.

Murray and Mack are at the Walnut this week with An English Daisy. So far business has been large.

The German company last night presented Adolph L'Arronge's comedy, Wohltaetige Frauen at the Grand.

Robert Fitzsimmons made his local debut as an actor at the Lyceum yesterday. He was supported by Julia May Gifford.

The Way of the Transgressor is at Heuck's and is being as well received as upon the occasion of its former visit. Victoria Walters, the soubrette, and Lyons, the juggler, are more or less featured in the cast.

Al Grome, long in the box office of the old Pike, and this season treasurer at Robinson's, is dangerously ill at his home in the West End.

The Heart's Desire, by F. Hoeffer McMechan, was presented before a large audience at the Auditorium 11, by the pupils of the Flowers Academy.

Miss Jennie Mannheimer is announced to read Zangwill's Merely Mary Ann at the Odeon 28.

John Drew, who closed at the Grand 11, recorded the most successful week he has ever had locally in The Duke of Killiecrankie. For some reason the patrons of the Grand have never taken as kindly to Mr. Drew as they might have done, but last week they turned out in numbers sufficiently ample to make up for past oversights, thanks for which are in no small measure due to the cleverness of this season's play.

H. A. SUTTON.

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AT THE THEATRES

To be reviewed next week:

NANCY STAIR.....Criterion
THE TRIFLER.....Princess
THE RED CARNATION.....Yorkville
THE LADY ACROSS THE HALL, Berkeley Lyceum

New Amsterdam—The Prince Consort.

Comedy in three acts, by William Boosey and Cosmo Gordon Lennox, from the French of Xanrof and Chancel, Produced March 6.

Prince Cyril of Ingra ..... Ben Webster
Ex-King of Ingra ..... Henry E. Dixey
President of the Council .. William H. Thompson
Lieutenant Sandor ..... Wilfrid North
Count Mylviac ..... Basil West
Minister of War ..... Charles Butler
Minister of Finance ..... Roy Fairchild
Minister of Police ..... Arthur Hoyt
Archbishop of Marinia ..... Charles Bowser
Chamberlain ..... Herbert Ayling
A Secretary ..... William Little
An Officer ..... C. M. Dowd
Princess Xenofa ..... Kate Phillips
Mlle. De Sirkapia ..... Lillian Mainwaring
Madame De Nielcy ..... Edith Cartwright
Madame D'Ecforas ..... Catherine Murphy
Madame De Travenich ..... Margaret Robinson
Madame D'Orbarof ..... Elisebeth Mercier
Queen Sonia ..... Ellis Jeffreys

Though many Americans have seen her at the Haymarket, London, Monday, March 6, saw Ellis Jeffreys' first bow to an audience on the hither side of the sea. Those who had heard her praised were not disappointed in the artist or the unusually high standard of the English and American company chosen to assist at her New York debut.

Many pages of the Sunday supplements were devoted to the marital tribulations of Wilhelmina, Queen of Holland, in the year following her marriage. The Prince Consort is a stage version of those Sunday supplements, with other names for the persons. The first act shows the throne room of the royal palace of Sonia, Queen of Corconia. The ministers and all the other members of her court gather to bid a seemly welcome to His Majesty, the ex-King of Ingra, and his son, Prince Cyril. There are many opportunities for droll characters and amusing incidents of court etiquette which are made the most of. The papers have announced in flaring headlines that the Prince has come to marry Queen Sonia. She is persuaded that she should marry for reasons of State. In a dainty love scene with the Prince, where they play at being just lass and lad lovers, he persuades her to marry for reasons a woman should accept, for he is sincere and manly. The curtain falls on the public rejoicing at their betrothal.

The second act shows how he is so hobbled by court forms that he has lost all independence, is snubbed and treated only as a dressed up doll for the Queen's idle hours. The elemental man revolts when the Queen will not even read a paper he has prepared on the political situation he has studied. He retires to his separate apartments and is arrested and brought in by the Queen's guard, but refuses obedience and starts to leave the country, knowing that he must be an independent man for the sake of their future happiness. The third act occurs in the library of the Queen's ancestors. She has been taught by her suffering at his absence that she is more wife than Queen. Preparations for divorce are going on when the Prince Consort returns. The Queen tells her love, but he remains firm for his rights to manhood and self-respect, although she forgets her queenly dignities and begs him on her knees to remain under the old conditions. Finally, a way out of her difficulties presents itself to her mind, and she issues her ultimatum to her cabinet that either they give her husband equal rights with herself or she will go into exile with him. Persuaded by their affection for her and by the kind of Consort the aunt would give them, for she has just affianced herself to the comedy ex-King and Paris-loving father of Prince Cyril, they surrender unconditionally, and the comedy ends happily for the royal young husband and wife.

While rather flimsy and not strong drama, because of lack of logical sequence and fullest development, the quaint comedy gave an evening of refined pleasure and keen mental delight, for it was of well-bred manners, beautifully staged, and its various cleverly drawn characters had many witty lines suited to their types and comedy situations. While falling short of greatness in emotional power, Miss Jeffreys was always the lady of high degree and read her lines with an elocution that was a joy and that fully disclosed a melodious voice. She wore gowns that made the feminine hearts in the audience stop beating for sheer visual delight.

Henry E. Dixey was the ex-King, with a marvelous make-up like the ex-King of Servia. He played with the finished skill of the artist he is, and never overdid his part by word or look. W. H. Thompson gave the kind of delightful character study of the President of the Council that was to be expected from his high reputation and long experience. Kate Phillips was the aunt who wooed the big Lieutenant with royal disregard of the conventionalities, finally accepting the ex-King, tempted by the hope of subsequent Parisian gayety. Ben Webster was the wooing Prince with refinement and manly sincerity, though he occasionally overworked. Wilfrid North enacted the stupid, stalwart soldier, embarrassed by the attentions of her Royal Highness, with remarkable cleverness and skill. The others had little to do but did that little with distinct character drawing and perfect fitting into the picture. Liebler and company deserve especial credit for the sumptuous palace furnishings and the selecting of such an exceptional cast from both English and American artists.

Knickerbocker—When We Dead Awake.

Dramatic epilogue in three acts, by Henrik Ibsen. Produced March 7.

Professor Arnold Rubek ..... Frederick Lewis
Mrs. Maia Rubek ..... Dorothy Donnelly
Inspector at the Baths ..... James H. Lewis
Ulfheim ..... Frank Losee
Irene ..... Florence Kahn
A Sister of Mercy ..... Evelyn Wood

It is doubtful if the master mind that created Hedda Gabler, Ghosts and A Doll's House ever wrote When the Dead Awake with actual presentation first in his mind. He has had too much practical experience in the theatre to make such a mistake. Some think that the lack of "construction" shown in this epilogue indicates the enfeebling effect of age, but a mind that could be so keenly true in the analyses here given of the various set problems and widely differing characters could not have forgotten its cunning and failed in the technique shown in former works if he had intended to employ it. When We Dead Awake is called an epilogue; it was probably meant by Ibsen as his swan song—his final word to each soul's right to individual freedom and unhampered development toward truth to itself. But the danger of the symbolism disclosed is that into it each mind reads its own qualities. Against this very thing Ibsen speaks in this poem when he has Rubek say that the public saw things in his masterpiece that he never intended. The beauty is not all in the mountain, but largely in the mind contemplating it.

To the sculptor, Rubek, Irene gave all the glory of her beautiful body that he might reproduce it in the masterpiece which made him famous—and they called it their "child." They meet five years after he has been married to a shallow but laughter-loving creature who does not understand that "artistic temperament" which is here so satirically flayed by Ibsen's keen scalpel. Statistics show that a majority of divorces occur in the first or fifth year of married life—in the first from incompatibility, in the fifth from weariness of the monotony consequent upon the lack of unity. This condition is cleverly delineated. Rubek is re-attracted by the same sympathy which once offered more than he took and was deeply wounded by his calling their comradeship an "episode." Maia is fascinated by the sensually vital bearhunter and his stories of free life in the uplands.

The second act is a charming wood interior. Rubek and his wife, Maia, come to a final understanding. She misses the man and does not understand the dreamer; he confesses that he is unutterably bored by her total lack of intellectual qualifications for companionship. They agree to go their individual ways to seek happiness. In a long scene with Irene Rubek confesses he has altered their "child." In her rage she would stab him, but is prevented by her love. She confesses her life of shame and wrecking of other's lives with the beauty which his loyalty to his art withheld him from possessing physically. Singing her song of new-found freedom, Maia passes with her bearhunter, and Rubek and Irene also plan to go up among the peaks.

The last act was scenically impressive, showing the snow-drifted mountain tops, with that bare rock which is only seen far above the timber line. The only defect in the representation was in having a glow of light along the base of the mountains while their peaks were in shadow, but the impressiveness of the picture climaxed all defects. A scene between the bearhunter and Maia brings them to mutual understanding and they start back down the precipice toward the warmth and security of the valley. Rubek and Irene are of the mental make-up that rejoices in greater heights. Led by passion, they climb and are killed by an avalanche. In the succeeding tableau the Sister of Mercy stands alone in the waste swept by the elements and speaks her first words, "Pax vobiscum," as the final curtain falls.

It is all very well to read of the rights of the individual to love and happiness in the symbolic language of the poet, but when its theory is put into action on the stage it is quite different. A painter may picture a nymph lying on the moss under the trees and call it "Spring." But common sense teaches that if a flesh-and-blood nymph really should expose herself she would be sneezing to-morrow. So, when a husband and wife are depicted in the flesh as turning too willingly to the consoling of new loves within two hours, the moral sense—as it is conventionally developed—is shocked.

Even the excellent cast chosen for this representation of Ibsen's symbolical work could not make the embodying of a naked soul struggle either plausible or pleasing. Frederick Lewis brought that poetic insight and emotional sincerity to the part of Rubek which could be counted upon after his fine work in Ghosts. Florence Kahn emphasized so strongly the insane note of her deeply psychological study of the part that love-making was forbidding—even repugnant. Dorothy Donnelly commanded sympathy by her womanly, wholesome wife, and was so evidently worth winning that resentment against the blind egotism of her dead husband was natural. Frank Losee was superficially pleasing as the physically vital bearhunter, but he did not fathom the role, and Evelyn Wood and James H. Lewis filled small parts very well.

Matinees of this play will be given to-day, Thursday, and Friday afternoons.

Wallack's—Mademoiselle Marni.

Comedy-drama in four acts, by Henri Dumay. Produced March 6.

Baron de Saint Germain ... Frederic de Belleville
Comte Raoul de Saverne ..... Henry Kolker
Gen. Stanislas Neuville .....Frazer Coulter
Dennis Boisselot ..... Max Freeman
Prince Olivier de la Rochbarre . Frederic L. Teidan
Pierre de Montigny ..... Brandon Hurst
Van Duzer ..... Dore Davidson
Louis ..... Albert Inesnel
Herr Weismann ..... W. T. Simpson
Dr. Vernier ..... Walter Colligan
Channeroy ..... Thomas F. Fallon
Dominique ..... Charles Hayne
Krisha ..... Mohammet
Jules ..... James Barrows
Butler ..... W. P. Kitts
Henri Frochard ..... James Cooley
Orderly ..... C. P. Martin
Messenger ..... Edward L. Clarke
Claire de St. Germain ..... Sylvia Lynden
Suzette ..... Topsey Siegrist
Madame Reval ..... Mrs. Maggie Breyer
Alice .....Katharine Baker
Liane Salvador ..... Amy Lesser
Fanny Mandelie ..... Augusta Greenleaf
Angela Elmore ..... Madge Ryan
Otero Rina ..... Mlle. Yram
Nannette ..... Ellen Reif
Louise ..... Grace Chanler
Jean ..... C. P. Watson
Frederic ..... C. Martin
Jacques ..... A. Albertson
Mlle. Morelli ..... Antoinette Cantareuil
Little Flower Girl ..... Little Madeline
Fabienne Marni ..... Amelia Bingham

If sincere effort, a long cast and lavish production could make a play Mademoiselle Marni would be a great one. "The play's the thing" has been shown too often to need another example, but rarely has there been such a mountain of effort and such a tiny result as shown in this representation at Wallack's. A great story will succeed wherever it is located, and often without regard for its writer. But this is another of many failures, and it is interesting to note that it, like a majority of this season's unhappy productions, is an importation.

The first act of Mademoiselle Marni was supposed to show a studio, a crowd of artists having a hilarious time, but it merely gave the effect of purposeless noise. It was maintained so long and with so little motive that it was no more amusing than a woman's laughing hysteria, and it got on the nerves of an audience that was trying to find out what it was all about. There was a chubby actor who posed for an instant each as Napoleon and Roosevelt, while the stageful shrieked with delight at the clumsy device. After other inane incidents Mademoiselle Marni came on carrying a child she had found on the street and climbed on a table to sell bouquets for it at highway prices, with the unpleasing methods of ushers at a benefit. A girl came on for a specialty in short skirts, and danced and sang at the leader of the orchestra so effectively she killed what little illusion the actors had been able to create.

In the second act Mademoiselle Marni was supposed to be singing at a charity concert in what the programme said was a "palatial home." There was a love scene between her and a lieutenant, who is ordered to start for Africa in the hour by a Baron, that he may forget Marni, for he is engaged to the Baron's daughter Claire. Mademoiselle Marni pleads for her lieutenant. When she is insulted by the Baron she starts to reply with a blow, but is stopped by her grandmother's whisper, "He is your father."

All the patience of the audience, which had waited so long for the love story to start, went for naught, for another story, one of hate, is in full swing in the third act, at Marni's home. Many people have to come on and do a volume of explaining, to teach the listeners that there is a panic on the Bourse and suicides are occurring, for Mademoiselle Marni is engineering a corner in certain stocks. She returns triumphant, after having made a few millions. When the Baron comes crawling to beg for easy terms she has a strenuous moment in her busy hour telling him how she has done it all from a lifelong hate because he deserted her mother and left her alone to fight her way in the world. He slinks off ruined by her revenge. Her lover returns to her welcoming arms, but a maid whispers that the Baron is getting ready to shoot himself, and all grab their hats to trot up the street and prevent the suicide, only stopping to pray in the centre of the stage that they may not be too late.

At the opening of the fourth act the Baron comes into his gorgeous library covered with snow. After he has blessed his legitimate daughter in another engagement than the one she was so determined on in the second act, he loads his revolver, only to have it snatched from his hand by the hating one, who rushes in to cry, "Thank God! Just in time!" and goes into his arms for the curtain. Tableau.

Miss Bingham was really good at times and worked with much earnestness and thoroughness. She inspired regret that she had not had as much sincerity and worthy effort on the part of her author, who showed no evidence of logical sequence in technical construction or knowledge of what should be given to other than Third Avenue audiences. Frederic de Belleville gave as fine a characterization as was possible as the Baron. Henry Kolker was excellent as the Lieutenant. Frazer Coulter did as much as could be done with his role. Max Freeman had a good comedy scene as the ruined speculator, but spoke with a peculiar French dialect, he being the only one to assume that a dialect was necessary. Frederick Liedan did good work as the youthful friend of the Queen of Frenzied Finance. Brandon Hurst did a bit well and Dore Davidson gave a grip of reality and artistic conviction to the scene while he was on as the blind financier As far as the play's construction was concerned, this role seemed another "specialty" like those in the first act. Mrs. Maggie Breyer was a grandmother any one would be proud of and love for her sweet gentility. The rest of the players were drowned in the flood of incidents, noise, general incoherence, lights and settings, and were permitted no opportunity to be marked in the crowd.

Berkeley Lyceum—The Lady Bookie.

Comedy in one act, by Cyril Halward. Produced March 6.

Dorothy Maitland ..... Nellie Malcolm
Archie Barrie ..... Cecil Ward

If it was Mr. Keenan's plan to present The Lady Bookie as an object lesson to make his audience more thoroughly patriotic its production was a success. The finished art and cleverness of the home products seemed greater by contrast with this piece, which is of the kind that are put on in London to keep the pit from grumbling while waiting for the boxes to finish their dinners and the regular piece to begin. The wit and humor was of that slow-plate kind. The audience could see it developing long before it was ready to print. The London atmosphere was maintained so well by its English players the audience almost felt like pushing away the fog of its density.

A jolly little woman is running a booking office and losing money rapidly by her tips. She whistles down the tube for the barrister she likes. He straightens out her books and tries to persuade her to give up the work. She refuses. He dons the ever-ready uniform of a policeman a friend had for a masquerade and frightens her so she is ready to listen to reason when he returns as the barrister. Then came a quaint little conceit which was so different and was played so charmingly it was a pity the rest of the clumsy and quite amateurish stuff was not amputated, for it could never please our quick-witted and critical public. He tells her they will start a matrimonial agency in partnership. Playfully she agrees. He writes the description of the wife he most desires. Though embarrassed by the evident agreeing with the description of her own charms, she obeys and writes her application for a husband as he dictates it. Then he pretends to come in as their first client to meet his applied-for bride. In play he tells her what to say that they, as partners, may not lose their first case, and she comes to his arms, but in earnest, as the curtain falls and the audience applaud real comedy and good work.

Nellie Malcolm was typically English, clumsily awkward, with a stiff walk and poses, with a maddening habit of sitting on a table to face the audience, which she always played to in that concert-hall style not allowed here by modern stage-managers. All this was forgotten if only her pretty face was watched or the eyes were closed to listen to her sweet-toned melody of voice. Cecil Ward showed the well-trained actor of considerable experience and assured poise. Those artistic delights, On the Threshold and The System of Dr. Tarr, filled the remainder of the bill and have gained much since the opening night in smoothness of *ensemble* work and that artistic finish which only comes by numerous repetitions before keenly appreciative audiences.

Monday night, too late for this week's review, Mr. Keenan produced a new one-act play called The Lady Across the Hall, in which Grace Filkins and other leading members of his company appeared. Next Wednesday night he will produce another one-act play, The Passion in the Suburbs, by Algernon K. Boyesen, son of the late Hjalmer Hjorth Boyesen. Mr. Keenan will play the part of a madman.

Irving Place—Taps.

Military drama in four acts by Franz Adam Beyerlein. Revived March 6.

Von Bannewitz ..... Otto Meyer
Von Howen ..... Otto Ottbert
Von Lauffen ..... Rud. Christians
Volkhardt ..... Ferd. Bonn
Queiss ..... Heinrich Marlow
Helbig ..... Harry Walden
Michalek ..... Willy Frey
Spiess ..... Louis Koch
Klarchen Volkhardt ..... Hedwig von Ostermann
Major Paschke ..... Heinrich Habrich
Captain Count Lehdenburg, Gustav von Seyffertitz
First Lieutenant Hagemeister, Richard Schlaghamer
Members of the Court Martial. ..... Franz Kierschner, Jacques Lurian, Hermann Gerold
The Secretary ..... Julius Stadtler
A Surgeon ..... Amandus Horn
A Sergeant-Major ..... Eugen Hohenwart

The genuine enthusiasm of a very large audience greeted the revival of Beyerlein's military drama, Taps, at the Irving Place Theatre last Monday night. So good a play cannot be repeated too often, especially when interpreted by such a cast as that at the Irving Place.

The parts were filled, with two exceptions, as in last year's production. Ferdinand Bonn was again Volkhardt, the gruff, bonest sergeant. His performance was as human and appealing as ever. To do entire justice to his acting would necessitate the exhaustion of one's resources of praise. Rudolf Christians, slimmer and if anything more handsome than ever, made his first appearance this season in his old part of Lieutenant von Lauffen. He was unusually successful in his characterization of the attractive though weak young officer. Hedwig von Ostermann repeated her charming impersonation of Klärchen Volkhardt. Otto Ottbert was the same manly von Höwen as of old. Gustav von Seyffertitz's capital character sketch as Captain Count Lehdenburg has lost none of its amusing quality. Willy Frey played Michalek in broad comic style.

The new members in the cast were Harry Walden as Helbig and Heinrich Marlow as the woman-hating Queiss. Herr Walden made a most favorable impression. He brought out the manliness of the character even more successfully than his predecessor in the role. Another improvement was an emphasis of certain qualities inherent in a young man of his sort, for instance his roughness and *gaucherie*. It is a far jump from Tjälde in Bankruptcy to Queiss, but Herr Marlow made it and landed safely. His versatility is now proven. The other members of the company played on an even level of excellence.

Murray Hill—Her Second Life.

An adaptation of Wilkie Collins' "The New Magdalen." Revived March 6.

Julian Gray ..... Frank Sheridan
Horace Holmcroft ..... David Landau
Officer Williams ..... James Croft
Marion ..... Grace Farrell
Lady Janet Roy ..... Frances Newhall
Grace Roseberry ..... Harriet Ross
Mercy Merrick ..... Eugenie Blair
Captain Arnault ..... R. Lyman
Surgeon Surville ..... W. T. Fairbanks
Surgeon Wetzel ..... W. H. Pendergast
A Nurse ..... Amy Grace

Eugenie Blair and company appeared at the Murray Hill Theatre to good audiences last week in Her Second Life, a drama in three acts and a prologue. The play is adapted from Wilkie Collins' "The New Magdalen." Miss Blair depicts the complicated and tumultuous moods and experiences of Mercy Merrick in a way that is received with much favor by her audiences. Frank Sheridan looks and acts the broad-minded cleric as Julian Gray, who by his love saves Mercy from returning to the Refuge from whence she came. Harriet Ross was somewhat stiff as the real Grace Roseberry, and did not get the sympathy which her troubles deserved. Frances Newhall made a stately Lady Janet Roy, and the unforgiving Horace Holmcroft was played by David Landau. The rest of the cast were fair.

ROBERT ROGERS AND LOUISE MACKINTOSH.

Photo by Rosch, St. Louis, Mo.

Above is a character picture of Robert Rogers and Louise Mackintosh as Touchstone and Audrey in As You Like It, in which they recently scored heavily. They are now in their fifteenth week with the Odeon Theatre Stock company, St. Louis, Mo., and last week had their old familiar parts of Judge Knox and Mrs. De Peyster in The Charity Ball—with which they have been closely identified through their seven years of joint engagements. The press of St. Louis has been unanimous in its praise of Miss Mackintosh's portrayal of Mrs. Lorrimer in The Moth and the Flame, and of Mr. Rogers' characterization of McWilliams in Soldiers of Fortune.

West End—Kellar.

Kellar, whose work as a magician and illusionist is well known in New York, is filling a week's engagement at the West End this week, assisted by Paul Valadon, from the Egyptian Hall, London. These two clever men furnish a most amazing and amusing entertainment, the work of each supplementing that of the other by a clever arrangement of the programme that permits each to show his most puzzling performances.

At Other Playhouses.

GARDEN.—Last Thursday evening was "New York University Night" at The College Widow, the theatre being decorated in violet. George Ade, author of the play, is a graduate of Atwater, a Presbyterian college, and the New York University is of the same denomination. The College Widow has passed its 200th performance and is as successful as ever.

MADISON SQUARE.—W. J. Ferguson, Harry Conor and Stephen Grattan have entered the cast of Mrs. Temple's Telegram, which is in its second successful month.

PRINCESS.—Murray Carson will appear here on Thursday evening in The Trifler.

KNICKERBOCKER.—Forbes Robertson appears this week as Hamlet. His impersonation of this character has been reviewed in THE MIRROR. Ellis Jeffreys in The Prince Consort will succeed him here on March 20.

LIBERTY.—A large number of Mystic Shriners attended the performance of The Education of Mr. Pipp, in compliment to Digby Bell, on Friday night last.

BIJOU.—David Warfield will complete this season at this house in The Music Master, and will continue here all of next season with it. In 1906-1907 he is booked for six months at the Academy of Music in The Music Master, The Auctioneer and The Merchant of Venice.

HUDSON.—Blanche Bates, Blanche Walsh, Forbes Robertson, Lew Dockstader and Master Gabriel were invited to attend the special matinee of Strongheart given in the Hudson Thursday afternoon in compliment to the members of The College Widow Company, who were also present. After the performance the visitors presented to Robert Edeson a souvenir of their appreciation. It was a sketch representing The College Widow and Strongheart clinking glasses across a football of mammoth size, on which were the signatures of the company. It was ornamented with rosettes of the Columbia blue and the red and white of Atwater.

CRITERION.—Mary Mannering will present her new play, Nancy Stair, March 15 instead of March 14, as announced.

MANHATTAN.—The Lenten season has not affected the attendance here. The performance of Leah Kleschna by Mrs. Fiske and the Manhattan company is drawing the same large audiences that it has for the past three months. The one hundredth performance will be given on Thursday.

THIRD AVENUE.—A. H. Woods presents Theodore Kremer's Fast Life in New York this week. Julian Rose and Virginia Drew Trescott competently head a large company, which includes among others Francis Yale, Louis J. Cody, Frances Cameron Rose, Blanche Hensnale and Michael Schean. Next week, Wedded and Parted.

WEBER MUSIC HALL.—Higgledy-Piggledy and The College Widower are drawing well during the last weeks of their New York run.

LEW FIELDS'.—It Happened in Nordland is running along merrily.

GARRICK.—Candida will be given by Arnold Daly and the rest of the original cast at a special matinee Monday, March 27. The two following Mondays will see other George Bernard Shaw revivals, the plays to be announced later.

BELASCO.—With Mrs. Leslie Carter's 100th performance in Adrea rapidly approaching, her vogue in this play continues remarkable.

ACADEMY.—Blanche Bates' return to the Academy of Music in The Darling of the Gods has been notably successful. Miss Bates will reach another record mark in the history of this play on Monday, April 10, when she will celebrate her 1,000th performance. One of the noteworthy features of the production is the excellent work of Leslie Preston, who is playing Rosy Sky admirably.

NEW STAR.—The Curse of Drink is this week's bill.

FOURTEENTH STREET.—Cohen's Luck reappears in town at this theatre for the week.

GRAND.—May Irwin is back in town in Mrs. Black Is Back.

HARLEM OPERA HOUSE.—Woodland is the bill here.

MURRAY HILL.—Who Goes There? fresh from the Princess Theatre, will fill the week at this house.

THE HOLLAND BENEFIT.

For the Joseph Holland benefit at the Metropolitan Opera House on the afternoon of Friday, March 24, the programme is being arranged by David Belasco.

The Lambs' Club will give a burlesque of The Music Master, performed at one of their gambols by William Courtleigh, George Marion, Charles Bowser, Henry Kolker, Herbert Carr, Alfred Hickman, William Burress and Stewart Brice, and there will be a one-act farce called The Entertainment Agency, by Glen MacDonough and George Broadhurst, in which will appear Hugo Toland, Blanche Walsh, Lew Fields, Morgan Coman, Mrs. Leslie Carter, David Warfield, Grace George, Digby Bell, H. E. Dixey, Francis Wilson, Amelia Bingham, Sam Bernard, Nat Wills, Vincent Serrano, Fay Davis, William Courtleigh, William Courtenay, Henry Woodruff, Ida Conquest, Frank Worthing, Robert Drouet, Arthur Forrest, Drina de Wolfe, Minnie Dupree, Marie Cahill, Grace Kimball, Clara Bloodgood and Kate Rorke.

Portions of the entertainments being given by them will be reproduced by Mrs. Leslie Carter, Fritzi Scheff, Blanche Walsh, Ethel Barrymore, Blanche Bates, Marie Dressler, Grace George, Hattie Williams, Evie Green, Robert Edeson, Arnold Daly, William Gillette, Frank Daniels, David Warfield, Francis Wilson, Digby Bell, Lew Fields, Joseph Weber, Wilton Lackaye, Henry E. Dixey, Jefferson De Angelis, Robert Mantell, Clara Bloodgood, Sam Bernard, Maxine Elliott, Viola Allen, Henry Miller, W. H. Thompson and Phoebe Davies. The full arrangement cannot yet be announced.

The stage is not to contain all the attractions. Six artists have volunteered to draw the sketches on the programme. Among them are Robert Reid, Hubert Voss, Henry Myers, Willard Metcalfe and E. W. Kemble. The programmes will be sold by members of the Twelfth Night Club and the Professional Woman's League, under the direction of Mrs. Fernandez and Aunt Louisa Eldridge.

The Lambs have paid $1,500 for one seat, the Players may give a similar amount, and seats will be purchased also by the Strollers, the Actors' Order of Friendship, the Bohemian Club of San Francisco and the Greenroom Club of this city. The Lambs are also to swell the receipts by a generous contribution. Mrs. William R. Travers was the first person to send a check as soon as she learned that one of the Hollands was to have a benefit.

LEAH KLESCHNA TO BE BURLESQUED.

Thompson and Dundy and Tom W. Ryley will give a burlesque of Leah Kleschna on March 20 at the Colonial Music Hall, and call it Leah Keesler. They have obtained permission from Harrison Gray Fiske and will do it in sumptuous manner with an especially selected cast. Before the burlesque the programme will consist of acts by leaders of the variety stage. In the cast of Leah Kleschna will appear such well-known performers as Charles J. Ross, who will play John Mason's part; Mabel Fenton, who will burlesque Leah; Edward J. Connelly, who will give his idea of how Mr. Cartwright ought to play Kleschna; Hugh Ward, who has been secured, as he is on a vacation from his strenuous duties as stage manager for Proctor's Fifth Avenue house, and will show as Raoul how a drug fiend should conduct himself. Billy Kent will be seen as the thief's companion, Schraa; Virginia Ross will play the affianced daughte[illegible] an old house, and Edna McClure will be [illegible]ge mother. Daisy Green is cast for the [illegible]pal daughter of the soil, and the entire [illegible]onial musical stock company will fill in any niches left unacted by these favorites.

REFLECTIONS.

James J. Jeffries is coming to the American Theatre April 3 in Davy Crockett. The acting rights have been acquired by his manager, Samuel Mott.

The Casino is as yet untouched by workmen, though the Shuberts declare they will open it again in June. Plans have been prepared by the Bixbey estate and the Shuberts which call for the reconstruction of the auditorium on the street level. As soon as they are approved day and night shifts of workmen will be put to work on the interior.

The Irish Pawnbroker closed its season at Frankfort, Ind., March 11. Manager Charles L. Walters also announces the closing of the season for The English Daisy company Saturday night, March 18, after their engagement at the Walnut Theatre in Cincinnati, Ohio.

Maxine Elliott has been prohibited by the Common Council of Boston from using the American flag carelessly in one of the scenes of Her Own Way.

The Mistress Nell company left Monday for Chicago to rehearse during the days with Henrietta Crosman while she is playing Sweet Kitty Bellairs. Emily Rigl, William Herbert, Edwin Fowler, and Geoffrey Stein are members of the company, and John Pratt the business-manager. It will be played Monday, April 3, in Minneapolis.

Henry Cyril Paget, Marquis of Anglesey, who has been well known through his craze for theatricals, is dying of consumption at Monte Carlo. He is bankrupt, and his great extravagance in the matter of stage productions is said to have been one of the causes of his financial ruin. He once appeared as a lightning change artist in a Norwich music hall and scored a success.

Henry Simon, the well-known actor, has been quite ill from an attack of la grippe at his home, but is now recovering rapidly.

Charles Thropp, advance courier for Frank Deshon and the Nixon and Zimmermann Opera company, on Wednesday of last week was caught in a wreck near Du Bois, Pa. Thropp and his assistant, Horace McKenna, were seated in the smoker when a collision occurred. Mr. Thropp was pinned down under several seats and received a fracture and laceration, but continued at work in advance of Miss Bob White and did not lose twenty-four hours.

Angela Ogden, who usually plays Lia, played Michal in The Shepherd King last Friday night.

Clara M. Langley is closing her second season with Arizona as Estrella.

Mary Clowes, leading woman with Robert Downing, is attracting unusual attention and receiving much praise for her performance of Parthenia in Ingomar. Miss Clowes has advanced rapidly during the brief period she has been on the stage.

Bertha Welby has under consideration an offer to star in The Hebrew Mother, which was used by Madam Janauschek in her earlier days in this country. Miss Welby owns the manuscript, has had the advantage of many talks with Janauschek in forming her conception of the part, and has played it successfully. Miss Welby has also been offered time for her version of Oliver Twist.

Sir Charles Wyndham and his company will end their American tour in Hartford to-night (Tuesday) and will sail for England Wednesday. Sir Charles, before opening his season in London, will enjoy a vacation and a trip through the Mediterranean.

The New York Playgoers' Club has taken office rooms in the St. James Building, 1135 Broadway. The secretary, Mr. Ebin, may be found there during the day. Headquarters of the Universal Peace Theatre Company are still retained in the Hudson Theatre Building.

Amelia Bingham and company will appear today (Tuesday) in a professional matinee of Mademoiselle Marni at Wallack's.

Harry Conor made his debut in Mrs. Temple's Telegram at the Madison Square Theatre Monday night at Wigson, the conversational butler. It was at this theatre that Mr. Conor first became known to New Yorkers through his performance of Welland Strong for 756 consecutive performances in A Trip to Chinatown.

Lady having lived abroad, speaking French, will chaperon party going abroad. "E.," this office.

IN BROOKLYN THEATRES.

The Lenten season seems not to have affected the attendance at the Brooklyn Theatres. All the houses report good business; in fact there is no change, and the houses are drawing the large audiences they have been for the past three months. Ethel Barrymore appears at the Montauk as "Sunday" in the play of that name by Thomas Racenard. There is the same notable cast that appeared in Manhattan, with Bruce McRae as the leading man.

At the Broadway Lew Dockstader with his sixty minstrels and an orchestra of twenty amuse the audiences of Teller's big Eastern District playhouse. There are three beautifully staged scenes and an all star cast, including Carroll Johnson, Neil O'Brien, William M. McDonald, John King, Maurice Romaine, and Harry Ellis.

Wilton Lakaye plays a return engagement in Brooklyn this week in Brady's production of "The Pit." The piece was presented in the Eastern District some time ago and is remembered as one of the most successful this season. With its pictures of the Board of Trade and a wonderful presentment of a colossal wheat speculation and the great battle in the market, with 300 people on the stage, the Majestic Theatre will doubtless be crowded for two weeks.

The German dialect comedian, Al. H. Wilson, appears at the Grand Opera House in a new romantic play, The Watch on the Rhine, a combination of mirth, music and romance. Mr. Wilson has the part of a sturdy young German. Much has been said in praise of Mr. Wilson's singing voice and during the action of the play he will sing "My German Rose," "When Parading," a march song; a descriptive ballad, "My Little Deutscher," and "In Tyrol," a yodel especially written for him to show the extensive range of his voice.

Mrs. Spooner considered this week an appropriate time to produce an Irish play at the Bijou and she secured the first American rights to Shamus; or, The Spy of the Glen. George Roberts is the author of the piece, and it has had a long run abroad. A special matinee will be given on St. Patrick's Day, Friday, and the patriotic visitors to the Bijou on that day will witness a play in which loyalty and love of Ireland are shown by the lassies and laddies of the Emerald Isle. Edna May Spooner appears as Lady Ellen O'Brien, and Cecil as Judy McKay. Both have parts appropriately suited to them. Harold Kennedy, who is always great in an Irish part, will keep the audience in roars this week, and Augustus Phillips will add another success to his record by his portrayal of the "true Irish lover." Jessie McAllister is seen in the congenial role of pretty Nora O'Moore; and Edwin Curtis, Hal Clarendon, Olive Grove have important roles. The play has been fitted with fine costumes and beautiful scenes, one scene in particular being very beautiful, The Ballroom in Dublin Castle.

The Stock co. at the Columbia is seen again in the successful play, The Sign of the Four. Many of the patrons have asked to have it repeated. Maurice Freeman has been praised for his excellent work as Sherlock Holmes and he is again seen as the detective. The other roles are played by Daniel Jarrett, George D. Baker, Harry McDonald, Cameron Clemens, Dan Jarrett, Jr., Emma De Castre, Nadine Winston, Lizzie Montgomery, and Lillian Gordon. On Friday night Boucicault's The Streets of New York will be presented with Mr. Freeman in the leading role, and firemen from all over Kings County will assemble to see it. A big representation of firemen from Coney Island is expected.

Hearts Adrift, with its tale of New York life and its big air ship, comes back to Brooklyn and is seen at the Park.

The pretty rural drama, Quincy Adams Sawyer, with its true atmosphere of the New England country home, is seen this week at the Folly. Helene Hadley is still the heroine, and the winsome blind girl is Alice Pettingill. James Thatcher remains as Sawyer.

Corse Payton presents an unusually fine production of Sheridan's School for Scandal this week at the Lee Avenue. Three months ago Mr. Payton promised his patrons that Etta Reed Payton would appear as Lady Teazle, but did not announce a definite date. There was great interest manifested immediately by Mrs. Payton's friends, as they knew that she would do full justice to the role. They will not be disappointed, for Mrs. Payton has spent all of her spare time on the part, staying some weeks out of the casts for the purpose of thoroughly rehearsing it. The costumes are especially fine, the scenery is new and all the members of the co., including Harry B. Roche and Louis Leon Hall, appear in congenial roles.

The James Boys in Missouri, at the Gotham, depict the careers of the bandits who were associated with the famous Blue Cut train robbery.

Her First False Step, with many startling scenes and attractive specialties, is at the Novelty.

The Lyceum Stock co. at Phillips' Lyceum produce this week the new comedy drama, The Slaves of the Mine. The leading roles are played by Emma Bell and C. Holden. All the other members have important characters, and an auxiliary cast has also been engaged.

Fred Irwin's Burlesquers are at the Star in the burlesque In Ostend and Mixed and Twisted. There is a chorus of twenty show girls, and a special feature is a novelty presented by Austin Walsh entitled "Sightseeing Sights." Other entertainers are six Austrian Girls in fancy drills, the Four Connellys, and George Klein, the German dialect comedian.

The Bon Ton Burlesquers who played at the Star last week and were well received appear this week at the Gayety.

The Unique Stock co. appear in two new burlesques and five vaudeville acts.

At Watson's "The Little Egypt" Burlesquers play a return engagement. There are two lively burlesques on the bill and at the head of the olio is Viola Sheldon, a songstress. Pat White, comedian, and the Barkers, gymnasts, conclude the performance.

VINCENT KIRK.

DISSOLUTION OF PARTNERSHIP.

The copartnership hitherto existing between Sidney R. Ellis and Charles H. Yale, consisting of the following enterprises, The Evil Eye, Al. H. Wilson and Company, and The Yale and Ellis Music Company, has been dissolved, the dissolution taking effect on Saturday, March 18, 1905. The Evil Eye reverts in its entirety to Mr. Yale, who will give this spectacle an entirely new equipment and production, and in conjunction with his personal attractions, The everlasting Devil's Auction and The Way of the Transgressor, will also present during the coming season a new production of the well-known spectacle, The Twelve Temptations, and the latter part of October a mammoth fairy extravaganza created on entirely new lines.

SAID TO THE MIRROR.

JOSEPH D. CLIFTON: "The Murry Comedy company (Charles Lamb, proprietor) is pirating my play, The Ranch King, as The Westerner. The Flora De Voss company are pirating my piece, Myrtle Ferns, as Tide of Life. R. J. Erwood is pirating both Ranch King and Myrtle Ferns, the former as The Westerner, the Ferns as Man and Master, Chick, and Down the Slope."

MRS. JOHN T. CRAVEN: "I wish through THE MIRROR to return thanks and assurances of my appreciation to the many friends who have written and telegraphed me words of sympathy on account of the death of my husband. There have been so many of these kindly tokens that it would be almost impossible to answer them all formally."

CARROLL DALY: "In last week's MIRROR I notice that your Chicago correspondent says that Carrie Ashley Clarke has written a play called Berkshire Hills. Permit me to say that I wrote and produced a play called The Berkshire Hills seven years ago, and hold copyright for same."

OBITUARY.

Dr. Frank A. Waters, father of Drina De Wolfe, who is playing Gloria with Arnold Daly in You Never Can Tell, died on Wednesday afternoon, March 8, at Walker's Sanitarium, No. 33 East Thirty-third Street, after a three days' illness with pleuro-pneumonia. Miss De Wolfe was dressing for the matinee at the Garrick Theatre when she received the news that her father was dying. She hurried at once to his bedside, which she reached only a few moments before her father passed away. Dr. Waters was the son of William H. Waters, of St. Louis. He was forty-seven years old and was spending the Winter at the Park Avenue Hotel. He contracted a severe cold, which resulted in pleuro-pneumonia. An operation was necessary and he was removed from the hotel to the sanitarium, where he died. Miss De Wolfe had no understudy, but Edna Bruns, who has been playing the part of a maid in You Never Can Tell, volunteered and played the part of Gloria successfully for the matinee performance. Miss De Wolfe very bravely appeared in her part on the same evening, the more trying an ordeal because in the play as Gloria, the oldest of the children of a coldly intellectual mother, she is the one who shows the first gleam of natural affection for the father, from whom their mother has been estranged. There are several strong scenes between the father and daughter.

Anna Byrness, a chorus girl with Gus Hill's Happy Hooligan company, died on Feb. 24 at her home in Philadelphia. She leaves a sister, Margaret Byrness, in the profession. Manager Dolson, of the company, sent her home from the South at once when it was found that the dread disease had marked her for its own.

Claude A. Dodd, a member of the Charles Breckenridge Stock company, died at Hanbury, Ia., on March 5 of pneumonia, after a short illnes. His untimely death is a great blow to his relatives and many friends. The remains were shipped to his home at Fort Smith, Ark., for interment.

John Fowler, said to be an author and playwright, was found dead in a room at No. 2338 Eighth Avenue on March 10. The gas was turned on. Among his papers was a letter from a theatrical manager praising a one-act play, Lieberkranz, which the dead man had written.

George Becker, a well-known scenic artist, who had his headquarters at 285 Lenox Avenue, New York city, died on Feb. 10. He was thirty years old and was the brother of Frank Becker, musical director of Gus Hill's Happy Hooligan company.

Frankie Munyan, drummer of the Twelve Navajo Girls, died on March 8 of smallpox at the Isolation Hospital in Chicago, Ill. She was in her eighteenth year, and in a short professional career had made many friends, by whom she will be sincerely mourned.

Daisy Martin, a chorus girl with the Irma Opera company, died very suddenly at Jefferson, Ia., on March 6, acute septic poisoning being the cause of her death.

George Frederick Postlewaite, who married Virginia Drew, once of Daly's Theatre, died in England March 11.

MATTERS OF FACT.

Frank C. Harris closed March 11th with Rusco and Holland's For Mother's Sake company, after a successful season of 28 weeks.

Rachel Acton, who has scored such a hit as Ilda, the Jewish Girl, in "Darkest Russia," will be featured next season in a new play under the management of W. C. Cunningham.

Charles Balsar's Valentine in the Players' production of Faust at the Bush Temple Theatre in Chicago, received special attention in the dramatic columns of the principal dailies, and his singing of a drinking song, composed for the occason, called forth excellent comments.

Robert B. Monroe will begin a ten weeks' season of Search Lights of a Great City on April 1. James Young has been engaged for the lead, Maurice Drew will play the Inspector, Folette Gavinne the blind girl. The other engagements include Walter Gavinne, Margurite Edson, Thomas Nolan, Herbert Allison, Fred Ledig and the Hyperion Quartette.

Emma Siegel, playing the principal soubrette role in Yale's Devil's Auction, has scored handsomely in her specialty, which has proven a big feature in the piece.

J. Bernard Dyllyn, of Alkali Ike fame, is winning praise as a legitimate character actor in the role of Sing Song with little Johnny Jones. The press everywhere comments on his successful departure from his former boisterous caricatures of Western types.

Marie Booth Russell, who is playing the leads in support of Robert B. Mantell with the Alvin Theatre stock, Pittsburgh, received unstinted praise from the press of that city for her performances as Desdemona.

Racine, Wis., has but one theatre, the Belle City Opera House, which is offered for sale. Particulars can be secured of Joseph Schulte, 1313 Fourteenth Street, Racine Wis.

The Diplomat, the comedy in which William Collier resumed his starring operations after a season at Weber and Fields' Music Hall, is offered for the first time for stock production. The comedy proved quite pleasing and should find eager acceptance among the stock clientele. Sanger and Jordan, 1430 Broadway, are the agents for the play.

Tickets will be furnished to professionals intending to attend the 4 Arts Ball in costume at the Madison Square Garden, March 16, by applying to Eugene Redding, Room 723, St. James Building.

Dog fanciers in the profession are offered an excellent opportunity to acquire ownership in some high-bred canines by corresponding with the Spotswood Kennels, 629 Callowhill Street, Philadelphia.

A capable stage manager and people up in the Hoyt plays are wanted for the Vernon Stock, which will begin a stock engagement at the Empire Theatre, Albany, N. Y., April 24.

A lady who has traveled much abroad wants to chaperon parties intending to make a trip to Europe. She may be addressed "E.," care this office.

The Man from Mexico, one of Du Souchet's successes, is offered by Alice Kauser for stock, road or repertoire use.

The new Theatre at Monessen, Pa., which was opened last December, is now managed by S. E. Barton, who wants musical comedies and minstrel attractions for April and May time. The theatre has a drawing population of 35,000 and has yielded big business to high grade organizations.

At this season of the year Sosman and Landis, the well-known Chicago firm of scenic artists, offer special reduced prices for orders for scenery taken now, delivery to be made when desired. They are carrying a small stock of drops and sets which they offer cheaply.

Born.

CORBETT.—To Mr. and Mrs. W. D. Corbett (Camille Gautier), on Feb. 8, a son.

M'CUTCHEON.—To Mr. and Mrs. Samuel McCutcheon (Meta Brittain) a son, Mervin Whitney McCutcheon, in New York, Feb. 24.

RENO.—At St. Joseph, Mo., on March 1, to Mr. and Mrs. Dennis Reno, a daughter.

WALKER.—A daughter to Mr. and Mrs. F. Lawrence Walker, on Feb. 27, at Washington, D. C.

Married.

BEVINS—HART.—In Kansas City, March 3, Clem Bevins and Edith Hart, of The Errand Boy company, in the Centropolis Hotel, by Rev. Claude Kelley.

MARKBURG—FLETCHER.—On Tesday, Feb. 28, Guido Marburg, of New York, to Emma Eliot Fletcher, of St. Louis, in St. Louis, by the Rev. Charles F. Blaisdell, of the Church of the Holy Communion.

McCOY—JACKSON.—James E. McCoy and Bessie Jackson, at New Castle, Pa., on March 8.

SMITH—ABBEY.—On March 6, in the chantry of Grace Church in New York city, Harrold Carman Smith and Kate Kingsley Abbey, the only child of Henry E. Abbey.

Died.

BECKER.—George Becker, in New York city on Feb. 10, aged 39 years.

BYRNESS.—Anna Byrness on Feb. 24, in Philadelphia, Pa., of consumption.

DODD. Claude A. Dodd, at Hamburg, Iowa, on March 5, of pneumonia. Interment at Fort Smith, Ark.

MARTIN.—Daisy Martin, in Jefferson Iowa, on March 6, from acute septic poisoning.

MUNYAN.—Frankie Munyan, on March 8, of smallpox, at Isolation Hospital in Chicago, Ill., aged 18 years.

PALMER.—Albert Marshman Palmer, on March 7, at the J. Hood Wright Hospital in New York city, from apoplexy, aged 65 years.

WATERS.—Dr. Frank A. Waters, father of Drina De Wolfe, on March 8, at Walker's Sanitarium, No. 33 East Thirty-third Street, New York city, of pleuro-pneumonia, aged 47 years.

WHITMAN.—On March 4, Henrietta Whitman, infant daughter of Mrs. Walt Whitman (nee Miriam Shelby).

DATES AHEAD.

(Received too late for classification.)

A HIDDEN CRIME: Duluth, Minn., March 20-22.
BABES IN TOYLAND: Bay City, Mich., March 14, Flint 15, Lansing 16, Jackson 17.
BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Charleston, Mo., March 15, New Madrid 16, Crouthersville 17, Kennett 18, Sikeston 20, Cape Girardeau 21, Fredericktown 22.
BURKE-McCANN: Mahanoy City, Pa., March 13-18, Lansford 20-22, Mount Carmel 23-25, York 27-April 1.
CHICAGO STOCK (Chas. H. Ross Kam, mgr.): Bethlehem, Pa., March 13-18, Freeland, 20-25.
DODGE-BOWMAN: Marshall, Ia., March 13, 14.
DORA THORNE (W. T. Gaskell, mgr.): Rochester, N. Y., March 13-15, Syracuse 16-18, Montreal, Can., 20-25.

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A GIRL FROM DIXIE
Presented by Irene Bentley at the Madison Square Theatre

WINSOME WINNIE
Presented by Paula Edwardes at the Casino Theatre.

THE NIGHT OF THE PARTY
Presented by Weedon Grossmith at the Princess Theatre.

HEIDELBERG
Presented by Richard Mansfield at the Lyric Theatre.

TAPS
Presented by Herbert Kelcey and Effie Shannon at the Lyric Theatre and in German at the Irving Place Theatre.

THERE AND BACK
Presented by Charles E. Evans and Charles H. Hopper at the Princess Theatre.

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Care W. L. Lykens, 31 W. 31st St., N. Y.

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FAUST, TED E. (G. D. Cunningham, mgr.): Radford, Va., 14, Pocahontas 15, Bluefield, W. Va., 16, Williamson 17, Ashland, Ky., 18, Gallipolis, O., 23.
HEALY, NELLY LYONS (Freeman Fiske, mgr.): Albion, Mich., March 13-15, Battle Creek 16-18.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Logan, Ia., March 13-18.
HENRY'S HI MINSTRELS: Monmouth, Ill., March 14, Fairfield, Ia., 15, Centerville 16, Kirksville, Mo., 17, Moberly 18.
JUST BEFORE DAWN (Eastern: R. H. Schaffer, mgr.): Syracuse, N. Y., March 20-22, Rochester 23-25, Lowell, Mass., 27-29.
OSMAN STOCK (Jno. Osman, mgr.): Greenville, S. C., March 13-18.
TAYLOR, ALBERT (Albert Taylor, mgr.): Mobile, Ala., March 13-16, Hattiesburg, Miss., 17, 18, Gulfport 20-22, Biloxi 23-25.
THE AWAKENING OF MR. PIPP (Harry E. Allen, mgr.): Jersey City, N. J., March 13-18, Rochester, N. Y., 20-25.
THE RED FEATHER: Des Moines, Ia., March 14, Sioux City 15, Omaha, Neb., 18, Lincoln 20, Colorado Springs, Col., 22, Cripple Creek 23, Victor 24, Pueblo 25.
UNCLE TOM'S CABIN (Smith and Jones, mgrs.): Washington, N. J., March 16, Clinton 17, Flemington 18, Somerville 20, Round Brook 21, Boonton 22.
WEST'S MINSTRELS (Sanford B. Ricaby, mgr.): Springfield, Ill., March 14.
WOOD, FANNIE (Lester A. Davis, mgr.): Danbury, Conn., March 13-18.

OPEN TIME

ILLINOIS.—Kewanee—McClure's Opera House, April 10-13, 20-29, May.
Ottawa—Farrell's Theatre, April 3-8, 10, 11, 17-22, 24-27, May 1-3, 5, 6, 8, 11-13, 17-18.
LOUISIANA.—Lafayette—New Theatre—in March and April.
MICHIGAN.—Muskegon—The Grand, April 9-30, May 1-20.
NEW YORK.—Albany—Harmanus Bleecker Hall, April 3-5, 12, 13, 20-22, 24-29, May 1-4, 6-31.
Empire Theatre, March 22-31, April 1-5, 16-30, May 1-31.
Glens Falls—Empire Theatre, April 14-8, 10-18, 24-29, May 13, 15.
PENNSYLVANIA.—Monessen—New Theatre, in April and May.
WEST VIRGINIA.—Huntington—Huntington Theatre, March 29, April 10-15, 17-20, 24-29.
WISCONSIN.—Appleton—Theatre—March 27-29, 31, April 3-5.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Frank Bush, Brown, Harris and Brown, Henshaw, Fransioli and company, Coakley and McBride, J. A. Murphy and Eloise Willard, Orville and Frank, Miller and Kresko, Yackley and Bunnell, the Trillers, Humes and Lewis, Edward Mullen and dog, Mildred Gilmore, Mike Scott, vitagraph.

Keith's Union Square.

Six Musical Cuttys, Madame Herrmann in her new act, Lewis McCord and company, Techow's cats, Bedini and Arthur, Hickey and Nelson, Mr. and Mrs. Perkins Fisher, Kelly and Violette, William Windom, Couture and Gillette, Mabel Adams, Hughes and Hazleton, biograph.

Proctor's Fifty-eighth Street.

The Wife, with William Ingersoll, Edna Phillips, Scott Cooper, Agnes Scott, Charles Arthur and Byron Ongley in the cast. Olio: Elmer Tenley, F. Allen Coogan, Reeves and Young, motion pictures.

Proctor's Fifth Avenue.

Vivian's Papas, with Edwin Arden, Gerald Griffin, Esther Tittell, Thomas H. Burns, Myra Brooke, Gertrude Berkley and Wallace Erskine in the cast. Vaudeville: Gus Williams, Cinderella, Hill and Whittaker, Aerial Smiths, De Laska, Kelly and Bartlett, Cousins and Humphreys, motion pictures.

Proctor's Twenty-third Street.

Henry Miller in Frederic Le Maitre (vaudeville debut), John T. Kelly and company, Maggie Cline, Eight Salvaggis, Hughey Dougherty, Mayme Remington and her "picks," Herbert's dogs, White, Quigg and Nickerson, A. K. Caldera, Leo Carillo, Curtis and May, the La Tells, motion pictures.

Proctor's 125th Street.

The Silver King, with a cast including William J. Kelley, Beatrice Morgan, James E. Wilson, Riley Chamberlin, Lilia Vane, Helen Whitman and Mathilde Deshon. Olio: Gus Williams, Bailey and Fletcher, motion pictures.

Circle.

Fadettes Orchestra, Four Mortons (second week), Watson, Hutchings and Edwards, Lee Harrison, Chassino, Therese Dorgeval, Melich's birds, Joe Morris, Lucia and Viate, vitagraph.

Hurtig and Seamon's.

Mrs. Annie Yeamans and Louis Wesley, Filson and Errol, Edith Helena, Eddie Leonard and his Eight Beau Brummels, Marco Twins, Four American Trumpeters, Don and Thompson, Irving Jones, motion pictures.

Hammerstein's Victoria.

Dida (fourth week), Eddie Foy and company, Twelve Navajo Girls, Three Crane Brothers, Four Bard Brothers, W. C. Kelly, Terley, Juggling MacBans, Hodges and Launchmere, vitagraph.

Colonial.

This house is running a straight vaudeville bill this week, which includes Ross and Fenton, R. G. Knowles, Junie McCree and company, Frank Lalor and his sailors, Nap, Nip and Nap, Violet Dale, Billy Kent and his Seashore Girls, Carlisle's dogs and ponies, Delphino and Delmora, and moving picture.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Robert Hilliard was the headliner and held the attention of the audience with his fine work in No. 973. He is ably assisted by Earl Ryder, little June Pelton, and Fred Maxwell. Eva Williams and Jac Tucker were seen for the first time in the East this season, and were given a rousing welcome. They are among the most popular artists in vaudeville today, and it is not to be wondered at, as their combined talents have given them a high place in the affections of those who recognize real talent on the stage, whether it is in vaudeville or in a Broadway theatre. Driftwood, that quaint little sketch by Mr. Tucker and Ren L. Henry, was the vehicle used during this engagement, and it is needless to say that the pathetically humorous portrayal of the little waif who is on her way to the poorfarm, by Miss Williams, touched every heart that had a drop of warm blood in it. Mr. Tucker, as the good-natured station-agent, gave the same buoyant performance that has won favor here many times before. It is only a question of time when some wideawake manager will drop in at some vaudeville house where Williams and Tucker are playing and see the possibilities in them for work in a larger field. Carlotta the Marvel finished the ninth and last week of her very successful engagement. She has looped the loop at this house 108 times without a mishap, and that is a record to be proud of. The Great Calcedo astounded the spectators by his agility on the wire, and was vociferously applauded. Sager Midgely and Gertie Carlisle scored their accustomed success in After School. James Harrigan did a little juggling, but the greater part of his act was taken up with his monologue, which kept the house in roars. He has a remarkable medley as a finish that was punctuated with laughs. Carlin and Otto were good in their Dutch conversation. Charlotte Coate sang some songs, assisted by three youngsters dressed as bellboys, and won encores. Tenbrooke, Lambert and company in Professor Schmalz's Academy were among the best liked numbers on the bill. Ma Dell and Corbley, Valveno Brothers, Goetz and Nelson, Reeves and Young and the motion pictures were also in the programme. Manager G. E. Graham has made a remarkable improvement in the bills at this house of late, and has also made many changes for the better in the running of the theatre. The usual result of largely increased business proves the wisdom of his action, as the New York public is never slow to appreciate enterprise, especially in the vaudeville line.

CIRCLE.—The headline honors were shared last week by the Four Mortons and Peter F. Dailey and his Lu Lu Girls. Both acts made big hits, although the Mortons, combining more talent in their little company than the Dailey aggregation possesses, won the greater share of applause. Eddie Girard and Jessie Gardner were most amusing in Dooley and the Diamond. Tom Brown and Siren Nevarro, two of the cleverest colored people in vaudeville, scored an unusual success in their protean specialty. Howard and North, who have come into a sudden and well deserved prominence, have an act that is quite away from the usual run. They carry a drop showing the exterior of a cheap vaudeville theatre, in front of which Howard stands as a "barker," inviting the public to enter. North comes on as a "rube," and after some preliminary talk buys a ticket and goes in to see the performance. He is forcibly ejected in a few moments, and there follows a most natural conversation, during which the two men recognize each other as old schoolmates in a country village in the West. Much comedy business of an original sort is introduced, and the audience is kept laughing merrily. The act is well arranged and cleverly presented, and the two men deserve great credit for avoiding the cut and dried road followed for so many years by the sidewalk conversationalists. Waterbury Brothers and Tenney, with their musical comedy work; Raymond and Caverly, smart Dutch comedians; Marguerite and Hanley, European acrobats; the Delmars, barrel jumpers, and the vitagraph, made up the rest of a fine bill.

PASTOR'S.—Bailey and Madison were the headliners, and the way the audience laughed while they were on the stage was a caution. They work with so much energy that they compel even the most hardened spectator to cut loose and enjoy himself. Crawford and Manning won many giggles and a few hearty guffaws with their blackface act. Mr. and Mrs. Jimmy Barry once more presented their delightfully amusing skit, A Skin Game, winning their usual amount of approval. On Thursday they tried a new act, mention of which appears elsewhere. The Manhasset Comedy Four sang well and were repeatedly encored. Leona Thurber and her Dutch coons came in for a good share of approval, and their act proved one of the best features of the week. Tascott's robust voice filled the little theatre and overflowed into Fourteenth Street in a way that caused pedestrians to stop and listen. He gets full value out of his songs every time. Adams, Edwards and Zeke were quite amusing in a sketch called Heinneman's Domestic Bliss. Hawthorne and Griswold, Demonio and Belle, Williams and Dermody, Jack Irwin, Thaler Sisters, and the vitagraph were the other numbers.

KEITH'S UNION SQUARE.—Eddie Foy, assisted by Eveline Selbie, Walter Hodges, and Sadie Handy, scored a big laughing hit in The Man Behind the Gun. Walter Le Roy and Florence Clayton, in A Horse on Hogan, and Moore and Littlefield in Change Your Act, were as funny as ever. Marion Garson was most captivating, and her clear, sweet soprano voice brought her repeated encores. Troba, the juggler and strong man, made his first appearance at this house, and his feats caused the audiences to stare in amazement. The finish of his act, in which he supports a sentry-box with a man inside, was warmly applauded. Charles Mildair did some excellent whistling and imitations. Stanley and Brockman were entirely successful with their comedy sketch, and Sam Watson's Barnyard caused the youngsters to chuckle with glee. Mlle. Latina, graceful and elastic, did some astonishing tricks. Norcross, Blain and Lamar's Big Three Minstrels, Lawrence Crane, the Nowlins, and the biograph also won approval.

PROCTOR'S FIFTH AVENUE.—An extremely good performance of Diplomacy attracted and pleased a series of large audiences last week. The work of the cast was very even, and the stirring old play ran with a smoothness that was truly admirable. Edwin Arden as Henri and Wallace Erskine as Julian were extremely effective, and Gertrude Berkley gave a performance of Zicka that was strong without exaggeration. Isabelle Evesson was very sweet and winning as Dora, and wore some very elaborate dresses. Harold Hartsell as Count Orloff and Scott Cooper as Baron Stein also won approval. H. Dudley Hawley, Mathilde Deshon, Colin Campbell, Charles Howson, Irving Cummings, Marion Berg, and Mary Cecil were also in the cast. The Orpheus Comedy Four had everything their own way, and Irene Franklin, Elmer Tenley, the Latells, Bailey and Fletcher, Ed J. Stevens, and the motion pictures helped to pass away the time.

PROCTOR'S 125TH STREET.—The Helmet of Navarre gave the members of the stock company unusual opportunities to display their talents. William J. Kelley as Count Etienne De Mar and James E. Wilson as the Duke of Mayenne gave splendid performances, full of the dash and fire necessary to keep up the interest in plays of this sort. Beatrice Morgan as Lorance and Mary Ryan as Blanche scored heavily, and Helen Whitman was most charming as Madame Montpensier. Harry Stubbs, Albert Howson, Riley Chamberlin, and Ralph J. Locke were also prominent. The olio embraced The Babes at the Inn, with Mark Adams and Milt Wood featured; Knox Wilson, Irene Franklin, Rae and Benedetto, and the pictures.

HAMMERSTEIN'S VICTORIA.—Dida, the great mystery, continued to keep the audiences guessing. Jessie Millward in A Queen's Messenger repeated the brilliant performance that has won for her such high praise. Stuart, the Male Patti, played a return engagement and duplicated the great success he scored here on his former visit. His remarkably fine gowns again caused the women to gaze in rapture. Charlie Case with his original monologue scored a genuine hit. Others who pleased were the Rose Wentworth Trio, the Obersteirer Troupe of Tyrolean warblers, Clent De Leon, Camillo Troupe, Watson and Clifford, and the vitagraph. Moore and Littlefield, who replaced Ryan and Richfield, made the laughing hit of the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—Crowded houses were the rule again last week, when the stock company presented The Money Makers.

Photo Otto Sarony Co., N. Y.

ADELAIDE HERRMANN.

Adelaide Herrmann, whose picture appears in this issue, is a special attraction this week at Keith's Union Square Theatre, where she is presenting for the first time in New York her new act, in which she impersonates Cleopatra, and in which she performs a number of new illusions, including some that were in course of preparation by her late husband, and which have been developed and brought to perfection by Madame Herrmann. She has retained the illusion called The Sleeping Beauty and has added an elaborate one called The Birth of the Butterfly. Judging from the notices she has received in other cities, Madame Herrmann's new specialty is a worthy successor to A Night in Japan, in which she has appeared ever since she entered vaudeville.

HURTIG AND SEAMON'S.—Mattie Keene presented a new sketch called Wife or Country, written by Ella Wheeler Wilcox. It is a story of the Civil War and is divided into three parts. The scene is laid in the parlor of the home of a young woman named Ann, whose husband is away at the front. She lies down to take a rest, and her dream, depicting the night of her huseband's departure for the war, is shown. The third part of the act shows the soldier's safe return just as his wife wakes up. The sketch is very serious, and is not nearly as good a vehicle for vaudeville as the one Miss Keene has been presenting for some time past. J. T. Doyle, M. Lawson, and J. H. Phillips were in the supporting company. The bill also included the Seven Grunatho Sisters, Burke and Dempsey, Bloom and Cooper, the Italian Trio, Al. H. Weston, Johnson and Wells, Howard Brothers, and the pictures.

The Burlesque Houses.

LONDON.—The Cherry Blossoms, with Burt Fuller, the New York Comedy Four, and the Mound City Quartette, scored heavily. This week, High Rollers.

MINER'S BOWERY.—Al. Reeves' company appeared in a burlesque called The Chadwick Trial that was voted very amusing by the patrons. This week, Bohemian Burlesquers.

DEWEY.—The Indian Maidens, managed by Frank B. Carr, filled a successful engagement here last week. Excellent work was done by Niblo and Reilly, Markey and Moran, Henry and Francis, Medallion Trio, Sisters Vivian and other clever people. The burlesques were A Hot Time at the Club and The Diamond Palace. Both were well staged and elaborately costumed. This week, City Sports.

GOTHAM.—Fred Irwin's Big Show, after a big week downtown, moved to Harlem and put on a brisk, lively entertainment that was well received. This week, Rose Sydell's London Belles.

MINER'S EIGHTH AVENUE.—Rose Sydell's London Belles, including the Weston Sisters, Bijou Comedy Trio and others, drew well. This week, Transatlantics.

OLYMPIC.—The London Gaiety Girls appeared last week and are followed this week by the Dainty Paree Burlesquers.

COPS HELP PRESS AGENT.

About fifty members of the New York police force worked all day Sunday indirectly under the supervision of the press agent of the new Hippodrome, which is now rapidly approaching completion. It has been necessary to carry on the work on Sundays to make up for the several weeks lost during the Winter, when the work was interrupted by several yards of red tape that became entangled in the plans of Thompson and Dundy. The Sabbath Committee called the attention of Commissioner McAdoo to the facts in the case, and the policemen were sent over at midnight on Saturday to see that the Sunday law was not violated. When the hundreds of workmen began to arrive, the police barred the way, and everything was at a standstill until Mr. Thompson arrived and became master of the situation by strategy. He gave each employe a pass to "inspect" the new building, and when they were all inside the doors and windows were covered so that the vigilant cops could not see what was going on. As it is necessary to have ocular evidence of a violation of the Sunday law, and as the officers had no warrant to enter the building, they were forced to stand outside and listen to the tremendous racket made by the army of workers. The press agent, W. A. Thompson, watched the police and the crowd of curiosity seekers with great satisfaction, and kept one hand on the telephone so as to be ready to answer inquiries from the daily newspapers at the shortest possible notice. His vigilance was rewarded, for all of Monday's papers contained glowing accounts of the affair.

FIRE IN MADISON SQUARE GARDEN.

On Tuesday evening last, just as the last spectators were leaving the building, fire broke out in Madison Square Garden, damaging the structure and some of the contents, consisting of exhibits belonging to the Sportsmen's Show, to the extent of about $10,000. The blaze started in the northeast corner of the building and before the firemen arrived the fire had spread to the roof. There were forty policemen in the building and they had great difficulty in forcing the crowd out at the Madison Avenue side, as many of the spectators wanted to remain and see the work of the firemen. Three alarms were sent out and the firemen had the flames under control at midnight, although at one time it looked as if the magnificent building would be completely destroyed. A number of birds and animals were rescued, but others were suffocated. No human lives were lost. The damage to the building is now being repaired, and the Garden will be ready for the opening of the Barnum and Bailey Circus on March 23.

RYAN LOSES TRUNKS.

Thomas J. Ryan and Mary Richfield were booked at Hammerstein's Victoria last week and were looking forward with pleasant anticipations to the engagement, but through the carelessness of the baggagemen on the railroad between Washington and New York they were compelled to rest for the week. Their trunks were checked in Washington on Saturday evening and did not arrive in Jersey City until three o'clock on Monday afternoon. As Mike Haggerty's Daughter could not be produced without the proper costumes, Mr. Hammerstein was reluctantly forced to leave Ryan and Richfield out of the bill. It is a bad baggage-smasher that does nobody good, however, and Moore and Littlefield, through the courtesty of the Keith management, were enabled to collect two salaries, as they played the Union Square and also appeared at Hammerstein's as substitutes for Ryan and Richfield. Mr. Ryan intends to hold the railroad company responsible for the loss of a week's salary.

MISS HELENA AND THE ROUGH RIDERS.

Edith Helena has been forced by reason of her engagements to decline a pressing invitation to be the guest of Roosevelt's Rough Riders during their reunion at San Antonio the latter part of this month. Miss Helena sang "The Star Spangled Banner" at the second annual reunion of the Rough Riders four years ago in Oklahoma City. Mr. Roosevelt stood beside her as she sang the song to an audience of 10,000, and he complimented her for the manner in which she rendered it. Miss Helena was presented with the keys of Oklahoma City and was enthusiastically adopted by the Rough Riders as the daughter of the regiment. So it is with real regret that she has been obliged to forego the pleasure of attending the reunion in San Antonio. Miss Helena will sail on the *Kaiser Wilhelm II* on April 18, to fill a return engagement of two months at the Empire, London, beginning May 1.

THE BARRYS TRY A NEW ACT.

Mr. and Mrs. Jimmy Barry tried a new act on Thursday afternoon at Pastor's, which is quite different in every way from those with which they have been identified in the past. It is called From Woodville to Vaudeville and was written for them by William H. McMasters, a newspaper man of Boston. Mr. Barry appeared in a genteel make-up and made a most pleasing impression, though he showed some traces of the mannerism of the country boy he has been doing for several years. Mrs. Barry was most attractive as a simple village maiden. The sketch has many good points and should prove a valuable addition to the Barrys' repertoire.

DOCKSTADER'S PROFESSIONAL MATINEE.

Lew Dockstader and his minstrel company gave a professional matinee on Tuesday afternoon last at the request of Evie Greene, Ellis Jeffreys and other English players now in New York. The house was crowded and it is needless to say that the comedian and his associates were applauded most enthusiastically. Even the English actors and actresses laughed at Mr. Dockstader's jokes and declared that they had spent a very enjoyable afternoon.

PLANS CHANGED AT COLONIAL.

The Athletic Girl and The Duel in the Snow, with which the new Colonial Music Hall, at Broadway and Sixty-third Street, was opened a few weeks ago, have been shelved, and this week

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

B. F. KEITH'S THEATRES AND VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre, - - - Boston, Mass.	Keith's New Theatre, - Philadelphia, Pa.	Chase's Theatre, - - Washington, D. C.	Temple Theatre, - - - Detroit, Mich.
Keith's Bijou Theatre, - - Boston, Mass.	Keith's Bijou Theatre, - Philadelphia, Pa.	Keruan's Maryland Theatre, Baltimore, Md.	Arcade Theatre, - - - Toledo, O.
Keith's Theatre, - - Providence, R. I.	Keith's Prospect Theatre, - Cleveland, O.	Shea's Garden Theatre, - Buffalo, N. Y.	Moore's Theatre, - - - Portland, Me.
Keith's Theatre, - - - Pawtucket, R. I.	Keith's Royal Princess Theatre, London, Eng.	Shea's Theatre, - - - Toronto, Can.	Moore's Theatre, - - Salem, Mass.
Keith's Theatre, - - - New York City.	Harry Davis's Grand Opera House, Pittsburg, Pa.	Moore's Theatre, - - Rochester, N. Y.	Park Theatre, - - - Worcester, Mass.

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LAWRENCE AND HARRINGTON

In their latest Character Comedy Skit,
"INSTALLMENTS"
Read what the Boston Critics say of our New Act, March 7, '05.—

"Installments" is the name of a sketch which presents Lawrence and Harrington. Unlike the title the amusement does not go by installments, but in one continuous performance, and it created no end of laughs.—DAILY GLOBE.

A new act was that of Lawrence and Harrington, the original Bowery boy and tough girl, in their new character skit, entitled "Installments." There are none better in their line. Both scored strongly.—HERALD.

Lawrence and Harrington, two very clever people, made good in their new skit, "Installments," which serves neatly to introduce them in the tough characterizations which they do so well and so realistically. Mr. Lawrence has two very bright topical songs, and Miss Harrington's gum-chewing girl, her funny walk and her caricature of James Russell of the Russell brothers were all splendidly done.—POST.

Lawrence and Harrington give an excruciating sketch introducing the "Bowery Boy and Tough Girl," and including a first-class imitation of the Russell brothers. These clever people do not depend upon imitation for success, however.—TRANSCRIPT.

Among the excellent sketches at Empire Theatre this week are Lawrence and Harrington, "the original Bowery boy and tough girl," in their new character skit, "Installments." The theatre rang with laughter and applause nearly every minute that they were on the stage.—RECORD.

Lawrence and Harrington, the original "Bowery Boy and Tough Girl," are giving a new skit, entitled "Installments," which is as humorous an affair as it could possibly be, and Miss Harrington does some very clever character work as an East Side tough girl.—TRAVELER.

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the new policy of straight vaudeville is in effect. Most of the performers formerly employed at the Colonial will be used in the big productions to be made at the Hippodrome, which is expected to be ready before the end of March.

ARMSTRONG GOES TO COURT.

James J. Armstrong, President of the Theatrical Agents' Protective Association, was held for trial last week by Magistrate Barlow, in the Centre Street Police Court, charged with conducting an employment agency without a license. Mr. Armstrong's case will be watched with great interest, as it will test the right of Commissioner Keating to compel theatrical agents to take out a license the same as though they were conducting offices for the hiring of servants. The agents have banded together to fight the matter, and the Commissioner has agreed to a test case in order that the matter may be settled. Armstrong's counsel has obtained a writ of habeas corpus in order that the higher courts may settle the point as to whether theatrical agencies are employment agencies within the meaning of the new law.

BIG ENTERTAINMENT FOR NEWSBOYS.

Four thousand newsboys of this city were entertained by the *Evening Telegram* on Sunday night at Grand Central Palace with a turkey dinner and a monster vaudeville performance. The players faced an audience that voiced its approval in a way that will never be forgotten by those who took part. The programme included Marie Dressler, Dorothy Morton, Fisher and Carroll, Dan McAvoy, the Scotch Fusilliers from Buster Brown, Marco Twins, Trixie Friganza and May McKenzie, Five Leismos, De Laska, Mozarto, Frank Burt, Latina, Master Gabriel, George Ali, James Horan, Digby Bell, May L. Bell, Charles Mildare, Marion Garson, Eight Cornallas, Loney Haskell, Frances Fairfield, Charles B. Ward, Felix Feist, Le Roy Sisters, May Maudain, Gilday and Fox, and Gus Edwards.

BURLESQUE AFFAIRS SETTLED.

The various differences that have existed between the Traveling Managers' Association and the Eastern and Empire circuits have all been amicably settled, according to a statement made yesterday by Gus Hill. The Sparrow house, in Montreal, is still out of the fold, however, and it is likely that the lawyers will derive much profit from the lawsuits arising from the knocking out of this spoke of the "wheel."

VAUDEVILLE IN BROOKLYN.

Hyde and Behman's offered an excellent bill comprising the Four Casting Dunbars in their exceptionally clever bar and tumbling act; Margaret Scott and Julie Mackey were the vocalists, the latter singing Leo Feist's new song hit, "Pal of Time" and "Farewell My Little Yo San," the last named receiving several encores. Emet De Voe and company presented The Saintly Mr. Billings. Mr. De Voe's "jag" business was played in an inimitable and natural style, creating hilarious laughter. John D. Gilbert discussed the Simple Life in his usual humorous vein, for a recall giving one of his pleasing monologues. Bond and Benton presented, as the week's headliner, a new sketch entitled Handkerchief No. 15, author unknown. Frederic Bond assumed the role of a married man, ruled by a mother-in-law, but with lingering desires for love conquests and days of bachelordom. In his latest adventure he meets an actress, Rosie St. Regis, whom he escorts to the stage door, leaving her his handkerchief embroidered with his name and address. Taking advantage of this incident the adventurous actress calls at his home, and the various complications ensuing between the mother-in-law, a visiting niece, a lover of the latter, and finally his wife, can readily be imagined. The farce, for such it is, proved to be a screaming success, and bids fair to enter upon a long run in the vaudeville houses. Mr. Bond gave his ever careful and always amusing portrayal of a difficult part. Fremont Benton essayed the role of Rosie St. Regis; Octavia Ritchie was exceptionally good as the mother-in-law. Others in the cast were: Bertram Hardcastle, Margaret Hamilton, Ed Trimble, Bessie Mills, and Lotta Bunel. Coakley and McBride appeared in their new black face act and scored a decided hit. The Eight Salvaggis and Keeler's Imperial Japanese Troupe were the other interesting acts. This week's bill includes Bert Coote and company, Felix and Barry, Monroe, Mack and Lawrence, Keno, Walsh and Melrose, Smith and Fuller, Cliff Gordon, the Four Valdares, Charles Kenna, and Bertha Allison.

Dida was the big feature of the bill at the Orpheum and proved one of the greatest illusions ever presented to a vaudeville audience. It was fully covered in the notice at Hammerstein's some few weeks back. Tom Nawn and company presented that familiar but ever welcome sketch, Pat and the Genii. It is needless to say that it scored heavily, Mr. Nawn's Irish character winning both interest and appreciation. Lee Harrison made his debut here in his monologue and showed marked improvement over his New York appearance. There is a little apparent nervousness about his work yet, but after that wears off his success in this new field should be assured. The Woodland Nymphs made their first appearance in Brooklyn, but did not do credit to their work at the New York opening some weeks back. The lights at the opening of the week as well as the music and dancing seemed to be beyond their grasp. The charming little Rooney Sisters, Julia and Josie, worked hard to save the act, but woefully lacked support. Their dancing is always a delight, and in this act, when properly executed, they have a capital opportunity to display their talent to advantage. Warren and Gardner scored an applause hit. Mr. Gardner's rendition of "Mamma's Boy" more than warranted an encore. Ollie Young and Brother, who have not been seen hereabout for some time, provided splendid amusement in their exceptional hoop rolling act. A greater part of their tricks are new and their work generally is quick, neat and far above the average. The Three Westons scored in their dainty musical turn, and Joe Morris, rapidly forging his way to the front, made a good sized hit in his parodies and stories. The Dinus Trio completed the bill. This week Valerie Bergere and company in a new act, Dida (second week), Empire City Quartette, Girard and Gardner, Waterbury Brothers and Tenny, Brown and Nevarro, the Millman Trio, and the Three Mareenas.

At the Amphion last week Herbert Kelcy and Effie Shannon, Sie Hassan Ben Alis Troupe of Toozoonin Arabs, Pauline Tyce and Irene Jermon, James Richmond Glearoy, Harry Gilfoil, Empire Comedy Four, Mlle. Ella Branda, and Rice and Elmer drew crowded houses. This week's bill includes Dan McAvoy and Girls, Rose Stahl and company, Ora Cecil, Bailey and Madison, Vera King, Knox Wilson, Collins and Hawley, and McIntyre and Rice.

At Keeney's last week were Annie Yeamans and Louis Wesley in a new act, which will be reviewed next week in New York, Harry La Rose and company, Eckert and Berg, Harry Brown, Henshaw and Fransioli, Ha Grannan, Bissert and Scott, and the Escamillos. This week are Peter F. Daily and Lulu Girls, "Alexander," Madge Fox, Joe Flynn, Wilson and Davis, Wood and Berry, and the Rosaires.

VAUDEVILLE JOTTINGS.

Edward Agard, late of The Lost Boy co., sailed for Liverpool on Saturday last, on the "Caronia" to fill engagements covering a period of thirty weeks in England and the Continent, which have already been booked. Mr. Agard has a bass voice of remarkable range and great sweetness, which he uses intelligently, and he will no doubt, make a most pleasing impression on the people of Europe for whom he is going to sing.

Mr. and Mrs. Gardner Crane have a new comedietta in preparation for next season. During the Summer Mr. Crane will fill an important position with the Aubrey Stock co. in Providence, R. I.

Raymond and Caverly have received very flattering offers for next season from George W. Lederer and other managers who wish to star them in musical comedy. They have not made any decision as yet, but will probably accept the most promising proposition made to them.

The 250th performance of the Stock co. at Proctor's Fifth Avenue Theatre will be celebrated to-day (Tuesday), when silver powder-boxes will be presented to the women patrons.

James R. Adams, stage manager at the Colonial Music Hall, has resigned his position to assume charge of the twenty-five clowns who will "cut capers" at the Hippodrome. Adams has cracked jokes on the sawdust for twenty-five years and no man in the country knows the pantomime and clown art better than he.

T. Nelson Downs was booked to sail from Liverpool on the "Lucania" on March 11. If reports are true, Mr. Downs will have a number of startling illusions to show on his arrival here.

Belle Gordon, the clever bag-puncher, is again open for vaudeville engagements, owing to the closing of The Athletic Girl at the Colonial Music Hall, with which she was a special feature.

Jessie Couthoui has just returned from a concert trip with the Jessie Bartlett Davis co., under management of the Slayton-Lyceum Bureau of Chicago. The co. numbered several musical performers of exceptional talent and the tour proved most successful artistically and financially. At Fort Dodge, Iowa, where a concert was given under the patronage of the Elks, 300 tickets at $1 each were sold within an hour after the box office opened.

The Matt Grau agency is organizing a co. to present a musical comedietta called The Little Devil. They are also engaging people for a new musical production by A. Baldwin Sloane and for the support of Hilda Webb and her Twelve Johnny Boys.

Chris Bruno and Mabel Russell, who were booked at Hurtig and Seamon's this week, are playing the Grand Opera House in Pittsburg instead. They were kindly released by Hurtig and Seamon.

Twenty-five clowns, who are to appear at the Hippodrome, sailed for New York from Liverpool on Saturday last.

Clara B. Hunter, who appeared with Clara Bloodgood in The Girl With the Green Eyes, will shortly enter vaudeville in a sketch called The Seal of the Snake, written by Francis H. Medhurst. Miss Hunter will be supported by Karl Krusanda and William J. Borelle.

Johnny Miley and Chauncey Holland presented their new act, Skeesicks the Porter, written for them by Edward Doyle, with the Myrkle-Harder Stock co. at Middletown, Conn., recently, and scored a big success.

Signora Adelina Antonio fractured her leg last week while rehearsing a high dive into a net at Coney Island.

Billy Beard is in his twenty-ninth week as one of the laughing hits with Faust's Superb Minstrels.

A travesty on Dida, the European mystery that has been at Hammerstein's for the past few weeks, will be put on at the Weber Music Hall week of March 20. The details are in the hands of Edgar Smith and Sam Marion.

Pete Baker will star next season in a comedy drama called The Legend of the Catskills, written by Pierce A. Kingsley, under the management of Kingsley and Manchester.

Maddox and Prouty were tendered a banquet by forty of their friends on Monday, March 6, at Boston. When the repast was over the entire party repaired to Keith's Theatre, where seats were reserved for them. A huge basket of flowers was passed over the footlights to the comedians at the end of their act, and the forty friends showed much enthusiasm.

Booker and Corbley report that their new sketch, The Walking Delegate, has scored a most emphatic success everywhere. The vice-president of the Federation of Labor at New Haven sent them a letter, in which he praised them very highly, and stated that the act will do more to bring about an amicable understanding between Capital and Labor than all the speeches ever made from a rostrum.

Snapshots of the Inauguration were shown at Proctor's Fifth Avenue Theatre on March 4, through the enterprise of Clinton B. Fisk, the new resident manager of the house.

The Florence Troupe and several other performers engaged for the Barnum and Bailey Circus arrived from Europe last week. The season will open at Madison Square Garden on March 23.

Joseph F. Vion, who is now in the real-estate business, last week sold to Myer Cohen a small farm in Connecticut, that is near the one owned by Vion himself, and not far from the one recently purchased by John W. Ransone. Mr. Vion is thinking of starting a small colony of actor-farmers, and if he does he will name it Vionville.

Henry Duggan, of Keith's Theatre, Pawtucket R. I., conducted a "Gaelic Feis" under the auspices of Holy Trinity parish, last week, in honor of the anniversary of the birthday of Robert Emmet. The affair was a huge success, and Mr. Duggan was overwhelmed with congratulations.

William Morris, the agent, will remove from his present quarters on April 1 to 6 West Twenty-eighth Street.

Ross and Fenton, Daisy Greene and the Pantzer Duo were the vaudeville features last week at the Colonial Music Hall.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Gilday—Keith's, Prov., 13-18.
Adair and Dahn—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Adams, Mabel—Keith's, N. Y., 13-18, Keith's, Prov., 20-25.
Adelaide, La Petite—Columbia, Cincinnati, 13-18.
Addison and Livingston—Garden, Memphis, 13-18, Empire, Terre Haute, Ind., 20-25.
Adgie and Lions—Orph., Utica, N. Y., 13-18.
Ainsley, Josephine—Chase's, Wash., 20-25.
Albion, Louis—Arcade, Toledo, 13-18.
Alderman, Joseph—Apollo, Nuremburg, Germany, 1-31.
ALDRICH, CHARLES T.—Keith's, Prov., 13-18.
Alexander—Keeney's, Bklyn., 13-18.
Allaire and Caville—Bijou, Marinette, Wis., 13-18.
Alini's Monkey—Bijou, Fall River, Mass., 13-18.
Allen and Delmain—London, London, Can., 13-18.
Allen, Searl and Violet—Keith's, Cleveland, 13-18, Trent, Trenton, N. J., 20-25.
Allison, Mr. and Mrs.—Empire, Hoboken, N. J., 13-18, Pastor's, N. Y., 20-25.
Almond, Tom—Trent, Trenton, N. J., 13-18.
Alpine Family—Orph., Los Angeles, 13-25.
Alva, Alice—Casto, Lawrence, Mass., 13-18.
Amy and Doc—Bijou, Des Moines, 13-18.
Andrews, Pearl—Empire, Boston, 13-18.
Apollo and Count De Butz—Orph., Omaha, 12-18.
Archer's Filipino Girls—Proctor's, Albany, N. Y., 13-18.
ASHTON, MARGARET—Palace, Sunderland, Eng., 13-18, Empire, Palace, Hackney, 20-25.
Armstrong and Vern—Olympic, Chgo., 13-18.
Armstrong Brothers—Family, Lancaster, Pa., 13-18.
Athos Family—Empire, Boston, 13-18.
Austins, Tossing—Circus Carre, Amsterdam, Holland, 16-31.
Avolos, Musical—Orph., New Or., 6-18.
Bailey and Fletcher—Proctor's 125th St., 13-18.
Bailey and Madison—Amphion, Bklyn., 13-18, H. and S., N. Y., 20-25.
Bard Brothers—Victoria, N. Y., 13-18.
Barnes and Washburn—Lyceum, 'Frisco, 13-18.
Barrett and Bell—Casto, Fall River, Mass., 13-18.
Barrett Sisters—Orph., 'Frisco, 20-April 1.
Barry and Halvers—Hopkins', Louisville, 13-18, Hopkins', Memphis, 20-25.
Barry and Wolford—Star, Hamilton, Can., 13-18.
Barry, Mr. and Mrs. Jimmy—Cook's, Rochester, N. Y., 13-18, Temple, Detroit, 20-25.
Barton and Ashley—Colliseum, London, Eng., 6-April 8.
Bayes Nora—Shea's, Toronto, 13-18, Amphion, Bklyn., 20-25.
Be-Anos, The—Arcade, Toledo, 20-25.
Bedini and Arthur—Keith's, N. Y., 13-18.
Belfort, May—Orph., New Or., 13-18.

VAUDEVILLE. VAUDEVILLE.

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One of the most charming "skits," that has been seen at any of the local theatres for a long time is "The Widow Wise," etc., etc.—*Lawrence, Mass., Sun.*

A musical comedy sketch, which is making a hit, is "The Widow Wise."—*Fall River, Mass, News.*

"The Widow Wise," a clever musical sketch, attracted much favorable attention, and won much applause.—*N. Y. Herald.*

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Bell and Richards—Fraternity, Shamokin, Pa., 13-18.
Bellman and Moore—Trent, Trenton, N. J., 13-18, Rand's, Troy, N. Y., 20-25.
Benedict and Powell—A. and S., Boston, Feb. 27-18.
Benner, Emelie—Howard, Boston—indefinite.
Bentham and Freeman—Odeon, Dayton, O., 13-18.
BERGERE, VALERIE—Orph., Bklyn., 13-18.
Bernsteins, The—Bijou, Kenosha, Wis., 13-18.
Berry and Wood—Keeney's, Bklyn., 13-18.
Besnah and Miller—Bijou, Fall River, Mass., 13-18.
Bimm, Bomm, Brrr—Poli's, Springfield, Mass., 13-18.
Binns, Binns and Binns—Hopkins', Louisville, 12-18.
Birch, John—Maryland, Balto., 13-18.
Bissert and Scott—Howard, Boston, 13-18.
Bobe, Celina—Proctor's, Albany, 13-18, Shea's, Buffalo, 20-25.
Boises, Four—Orph., 'Frisco, 13-25.
Boniface and Faltzinger—Orph., New Or., 13-18.
Boyd, Archie—Maryland, Balto., 13-18.
Bradshaw, Charles H.—G. O. H., Pittsburgh, 13-18.
Brando and Wiley—Poli's, Springfield, Mass., 13-18.
Brehany, Louise—Orph., Omaha, 13-18, Orph., Kansas City, 20-25.
Brittons, The—Trent, Trenton, N. J., 13-18.
Brooks and Young—C. O. H., Chgo., 13-18.
Brooks, Herbert—Orph., Kansas City, 13-18.
Brown and Frank—Bijou, Kenosha, Wis., 13-18.
Brown and Nevarro—Orph., Bklyn., 13-18.
Brown, Harris and Brown—Pastor's, N. Y., 13-18.
Brown, Charles—Unique, Los Angeles, 13-18.
Bruce and Cooper—Unique, Los Angeles, 13-18, Novelty Grand, Fresno, 20-25.
Bruno and Russell—G. O. H., Pittsburgh, 13-18.
Brumage and Clarke—Crystal, Milwaukee, 13-18.
Bryant and Saville—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
Buckner—Olympic, Chgo., 13-18.
Burke and Dempsey—Park, Worcester, Mass., 13-18.
Burke and La Rue—G. O. H., Indianapolis, 13-18.
Burns, Harry—Bijou, Racine, Wis., 13-18, Flom's, Madison, 20-25.
Burton and Brooks—Keith's, Boston, 13-18, Keith's, Phila., 20-25.
Bush, Frank—Pastor's, N. Y., 13-18.
Byrne and West—Unique, Fresno, Cal., 13-18, Unique, Sacramento, 20-25.
Caffery and Grant—Howard, Boston, 13-18.
Caicede—Cook's, Rochester, N. Y., 13-18, Orph., Bklyn., 20-25.
Caldera, A. K.—Broctor's 23d St., 13-18.
Callahan and Mack—Keith's, Cleveland, 13-18, Maryland, Balto., 20-25.
Cameron, Grace—Cook's, Rochester, N. Y., 13-18.
Camille Trio—Proctor's, Albany, N. Y., 13-18, Chase's, Wash., 20-25.
Campbell, Dillon and Campbell—London, London, Can., 13-18.
Canfield and Carleton—Poli's, Bridgeport, Conn., 13-18.
Capitaine, Alcide—Hopkins', Louisville, 13-18.
Carberry and Stanton—Olympic, Chgo., 13-18.
Carillo, Leo—Proctor's 23d St., 13-18, Proctor's, Albany, 20-25.
Carmen Sisters—Keith's, Boston, 13-18, Portland, Port., Me., 20-25.
Carlin and Otto—Colonial, Lawrence, Mass., 13-18.
Carlisle's Dogs and Ponies—Colonial, N. Y., 13-18.
Carlo's Dogs—London, London, Can., 13-18.
Caron and Farnum—Poli's, Bridgeport, Conn., 13-18.
Carrays, The—Orph., Davenport, Ia., 13-18.
Carrie, Mlle.—G. O. H., Portland, Ore., 13-April 1.
Carroll and Gardner—Bijou, Quincy, Ill., 13-18.
Carter and Bluford—Hathaway's, New Bedford, Mass., 13-18.
Carter and Waters—Hopkins', Louisville, 20-25.
Casad and Deverne—Bijou, Racine, Wis., 13-18.
Case, Charlie—Poli's, Springfield, Mass., 13-18.
Castaw, Edward—Dewey, Minneapolis, 12-18, St. Paul 19-25.
Cecil's Leopards, Ora—Amphion, Bklyn., 13-18.
Chadwick Trio—Family, Lancaster, Pa., 13-18, Family, Mahonoy City, 20-25.
Chamberlains, The—Empire, Hull, Eng., 13-18, Empire, Leeds, 20-25.
Charmion—Richmond, North Adams, Mass., 13-18.
Chassoni—Circle, N. Y., 13-18.
Chesley, Herbert B.—Family, Lancaster, Pa., 13-18.
Chester, Mlle.—Keith's, Cleveland, 13-18, G. O. H., Pittsburgh, 20-25.
Chevalier, Albert—Chase's, Wash., 13-25.
Ching Lan Foo Troupe—C. O. H., Chgo., 13-18.
Christy Brothers—A. and S., Boston, 13-18.
Cinderella—Proctor's 5th Ave., 13-18.
Clark and Temple—Grand, Victoria, B. C., 13-18, Grand, Spokane, Wash., 20-25.
Claude, Toby—Temple, Detroit, 13-18, Cook's, Rochester, N. Y., 20-25.
Clayton, Una—Family, Mahanoy City, Pa., 13-18.
Clifford and Burke—Orph., New Or., 13-18.
Clifford and Lynn—C. O. H., Chgo., 13-18.
Cline, Maggie—Proctor's 23d St., 13-18.
Coakley and McBride—Pastor's, N. Y., 13-18.
Colby and Way—Keith's, Phila., 13-18.
Cole and Clemens—Columbia, Boston, 13-18.
Colinis, Eight—Keith's, Cleveland, 13-18.
Collins and Hart—Moss and Thornton Tour 13-18.
Collins and Hawley—Amphion, Bklyn., 13-18.
Columbians, The—Orph., Kansas City, 13-18, Orph., Omaha, 20-25.
Comas, Frank—Unique, Bellingham, Wash., 13-18.
Conlon and Hastings—Casto, Lowell, Mass., 13-18.
Conway and Leland—Empire, Edinburgh, Scot., 13-18, Empire, Glasgow 20-25.
COOKE AND MISS ROTHERT—Svea, Stockholm, Sweden, 16-31.
Coote, Bert—H. and B., Bklyn., 13-18, Keith's, Prov., 20-25.
Cornellas, The—Poli's, Springfield, Mass., 13-18.
Courthope, Jane—Chase's, Wash., 20-25.
Cousins and Humphrey—Casto, Fall River, Mass., 13-18.
Couture and Gillette—Keith's, N. Y., 13-18.
Crane Brothers—Victoria, N. Y., 13-18.
Craigs, Musical—Trent, Trenton, N. J., 13-18.
CRANE, GARDNER, MR. AND MRS.—Hathaway's, New Bedford, Mass., 13-18.
Crane, Lawrence—Keith's, Phila., 13-18.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Denver, 5-18.
Cullen, James H.—Columbia, Cincinnati, 13-18, Hopkins', Louisville, 20-25.
Curtis and May—Proctor's 23d St., 13-18.
Cuttys, Six Musical—Keith's, N. Y., 13-18, Keith's, Boston, 20-25.
Dahlias, Les—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
Dahl, Katherine—Circus Carre, Amsterdam, Holland, 16-31.
Daily, Pete—Keeney's, Bklyn., 13-18.
Dale, Violet—Colonial, N. Y., 13-18.
Dan, Stark and Lou—Howard, Boston, 13-18.
Darrow, Mr. and Mrs. Stuart—London, London, Can., 13-18.
DAY, EDMUND—Portland, Port., Me., 13-18, Keith's, Boston, 20-25.
Davies Duo—Broadway, Pasadena, 13-18, Casino, Los Angeles, 20-25.
DAY, GEORGE W.—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
D'Arville, Camille—C. O. H., Chgo., 13-18.
De Haven Sextette, Carter—G. O. H., Indianapolis, 13-18, Columbia, Cincinnati, 20-25.
De Koe Trio—Columbia, Cincinnati, 13-18.
De Laska—Proctor's 5th Ave., 13-18.
De Mario, Harry—Columbia, St. Louis, 13-18.
De Onzo Brothers—Columbia, Cincinnati, 13-18.
De Velda and Zeeda—Bijou, Des Moines, 13-18.
De Witt, Burns and Torrance—Mohawk, Schenectady, N. Y., 13-18, Garrick, Wilmington, Del., 20-25.
Dean, Cliff—Dominion, Winnipeg, Can., 13-18.
Delberg Sisters—Portland, Port., Me., 13-18.
Delmore and Darrell—London, London, Can., 13-18.
Delmore and Lee—Orph., Los Angeles, 6-18.
Delmore, Misses—Empire, Hoboken, N. J., 13-18, Chase's, Wash., 20-25.
Delmore, Mr. and Mrs.—Empire, Hoboken, N. J., 13-18.
Delphino and Delmora—Colonial, N. Y., 13-18.
Derenda and Green—Tivoli, Cape Town, S. A., Feb. 27-April 13.
Dervin, J. T.—Orph., Riverside, Cal., 13-18.
Deveaux and Deveaux—Lyric, Cleveland, 13-18.
Devoy, Emmett—Chase's, Wash., 13-18.
Dida—Victoria, N. Y., 13-18.
Dillon Brothers—Cook's, Rochester, N. Y., 13-18.
Dixon and Holmes—Keith's, Pittsburgh, 13-18.
Dixon, Bowers and Dixon—Orph., Davenport, Ia., 13-18.
Dixon, Bert and Leon—Orph., Davenport, Ia., 13-18.
Dodson, Billy—Unique, Los Angeles, 13-18.
DOHERTY SISTERS—Wintergarten, Berlin, 1-31.
Doherty's Poodles—Empire, Boston, 13-18.
Dolan and Lenharr—Poli's, New Haven, Conn., 13-18.
Dollar Troupe—Keith's, Prov., 13-18.
Don and Thompson—H. and S., N. Y., 13-18, Trent, Trenton, N. J., 20-25.
Donovan, Emma—Zoo, Toledo, 6-18.
Donovan, James B. Family—Lancaster, Pa., 13-18.
Dorgeval, Therese—Circle, N. Y., 13-18.
Dougherty, Hughey—Proctor's 23d St., 13-18.
Downey, Leslie T.—Novelty, Stockton, Cal., Feb. 27-April 1.
Doyle, Patsy—Pickwick, San Diego, Cal., 13-18.
Drawee—Tivoli, London, Eng., Feb. 6—indefinite.
Dudley and Cheslyn—Keith's, Phila., 13-18.
Drummer Quartette—Keith's, Boston, 13-18.
D's and D's—Columbia, St. Louis, 13-19, C. O. H., Chgo., 20-26.
Dumonds, Three—Portland, Port., Me., 13-18.
Dunbars, Four—Keith's, Cleveland, 13-18.
Dunbar's Goats—Unique, Minneapolis, 13-18.
Duncan, A. O.—Arcade, Toledo, 13-18.
Dupont, Mary—Shea's, Buffalo, 13-18, Shea's, Toronto, 20-25.
Earle Comedy Troupe—A. and S., Boston, 6-18.
Edgerton, The—Keith's, Phila., 13-18.
Eldorado Sisters—Unique, Los Angeles, 13-18.
Eldridge, Press—Hopkins', Louisville, 13-18, Hopkins', Memphis, 20-25.
Egonas, The—Keith's, Boston, 13-18.
Elton, Sam—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Emeralds, Four—London, London, Can., 13-18.
Emerson and Omega—London, London, Can., 13-18.
Emmett, Gracie—Arcade, Toledo, 13-18.
Empire Comedy Four—Howard, Boston, 13-18.
Empire City Quartette—Circle, N. Y., 13-18, Orph., Bklyn., 20-25.
Empire Trio—Unique, Los Angeles, 13-18.
Esmonde, Mr. and Mrs. Edward—G. O. H., Pittsburgh, 13-18.
Everhart, The Great—Melini's, Hanover, 1-31.
Everton—Mohawk, Schenectady, N. Y., 13-18.
Exposition Four—Providence, 13-18.
Fadette's Orchestra—Circle, N. Y., 13-18.
Fagan and Miriam—Bijou, Oshkosh, Wis., 13-18.
Fairchilds, The—Lyric, Denver, 13-18.
Fantas, Two—Bijou, Oshkosh, Wis., 13-18, Bijou, Green Bay, 20-25.
Farrell, Charlie—A. and S., Boston, 13-18.
Felix and Barry—H. and B., Bklyn., 13-18.
Ferguson and Passmore—Grand, Joliet, Ill., 6-18.
Fernandez-May Trio—Tivoli, Sydney, Australia, Feb. 6-March 31.
Fern Comedy Four—Unique, Los Angeles, 13-18.
Ferrell Brothers—Casto, Lowell, Mass., 13-18.
Fields and Hanson—G. O. H., Anaconda, Mont., 13-18.
Fields, Al.—Proctor's, Newark, N. J., 13-18.
Fields, Happy Fanny—London and Collins, London, Eng., 6-18, Royal, Oldham, 20-25.
Fields, Nettie—Arcade, Toledo, 13-18.
FIELDS, W. C.—Princess, Manchester, Eng., Feb. 19-March 30.
Filson and Errol—H. and S., N. Y., 13-18, H. and B., Bklyn., 20-25.
Finlay and Burke—Poli's, New Haven, Conn., 13-18.
FISHER, MR. AND MRS. PERKINS—Keith's, N. Y., 13-18, Maryland, Balto., 20-25.
Fitzgibbon-McCoy Trio—Proctor's, Albany, N. Y., 13-18.
Flynn, Joe—Hathaway's, New Bedford, Mass., 13-18.
Ford and Gehrue—G. O. H., Pittsburgh, 13-18.
Ford and Wilson—Orph., Denver, 20-25.
Ford Sisters—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Fox and Foxie—G. O. H., Indianapolis, 13-18.
Fox and Hughes—Crystal, Leadville, 13-18.
Fox and Melville—Palace, Liverpool, Eng., 6-18, Alhambra, Dublin, Ire., 13-18.
Fox, Della—Shea's, Buffalo, 13-18.
Fox, Madge—Keeney's, Bklyn., 13-18.
Foy and Clarke—Keith's, Cleveland, 13-18.
Foy, Eddie—Victoria, N. Y., 13-18.
Frank and Albright—9th and Arch., Phila., 13-18.
Franklin, Irene—Proctor's, Newark, N. J., 13-18, Proctor's, Albany, 20-25.
Fuller and Rose—Bijou, Fall River, Mass., 13-18.
Fyne and Dazey—A. and S., Boston, 13-18.
Gallagher and Barrett—Temple, Detroit, 13-18.
Gallando—Olympic, Chgo., 13-18.
Gardner, West and Sunshine—Bijou, Des Moines, 13-18.
Gardner, Jack—Orph., Denver, 13-18.
Gardner, Willie—Grand, Pittsburgh, 13-18.
Gavin, Platt and Peaches—Trent, Trenton, N. J., 13-18.
Genaro and Theol—Berlin, Germany, 1-April 30.
Germaine Brothers—Lyric, Lincoln, Neb., 13-18.
George and Georgie—Olympic, Chgo., 13-18.
Gibsons, The—Casto, Lowell, Mass., 13-18.
Gilbert and Burt—Orph., Utica, N. Y., 13-18, Casto, Lawrence, Mass., 20-25.
Gilfoil, Harry—Shea's, Buffalo, 13-18.
Gill, Mat—Boston, Lowell, Mass., 13-18.
Gilmore, Mildred—Pastor's, N. Y., 13-18.
Girard and Gardner—Orph., Bklyn., 13-18.
Gleasons and Houlihan—Orph., New Or., 13-18.
Glenroy and Russell—Yale's, Kansas City, 13-18.
Glenroy, James Richmond—Orph., Utica, N. Y., 13-18.
Glinseretti Troupe—Howard, Boston, 13-18, Amphion, Bklyn., 20-25.
Glose, Augusta—Orph., Bklyn., 20-25.
Godfrey, Hal—Shea's, Toronto, 13-18, Keith's, Cleveland, 20-25.
Goggin and Davis—Hippodrome, Norwich, Eng., 13-18, Palace, Sunderland, 20-25.
Golden Gate Quintette—Lyric, Cleveland, 13-18.
Gordon, Cliff—H. and B., Bklyn., 13-18.
Gordon, Don and May—Castle, Bloomington, Ill., 13-18.
Gordon, Gordon and Cohen—Lyric, Cleveland, 13-18.
Gordon, Vidocq and Cohen—Keith's, Prov., 20-25.
Gordons, Three—Unique, Los Angeles, 13-18.
Gottlob, Mr. and Mrs.—Yale's, Kansas City, 13-18.
Grand Opera Trio—Proctor's, Newark, N. J., 13-18.
Gray and Graham—Empire, Boston, 13-18.
Grannon, Ila—Trent, Trenton, N. J., 13-18, Orph., Utica, N. Y., 20-25.
Grant, Sydney—Keith's, Prov., 13-18.
Grayce, Margaret—G. O. H., Grand Rapids, Mich., 12-18, Main St., Peoria, Ill., 20-25.
Gray, Flossie—Empire, Terre Haute, Ind., 13-18.
Green and Werner—Temple, Detroit, 13-18.
Hale and Francis—Hippodrome, London, Eng., 1-April 30.
Hallen and Fuller—C. O. H., Chgo., 13-18.
Hall, Pauline—Keith's, Prov., 13-18, Keith's, Boston, 20-25.
Hammond and Forrester—Bijou, Des Moines, 12-18, Weast's, Peoria, Ill., 19-25.
Hanvey and Doane—Acme, Sacramento, Cal., 13-18.
Harper, Desmond and Bailey—Temple, Detroit, 13-18.
Harrigan, James—Keith's, Phila., 13-18.
Hatch Brothers—Orph., Davenport, Ia., 13-18, Weast's, Peoria, Ill., 20-25.
Harrison Brothers—Columbia, St. Louis, 13-18.
Harrison, Lee—Circle, N. Y., 13-18.
Haskell, Loney—Keith's, Boston, 13-18, Keith's, Phila., 20-25.
Hastings and Burns—Metropolitan, Duluth, 13-18.
Hathaway and Walton—Shea's, Toronto, 13-18.
Hawkins, Lew—Howard, Boston, 13-18, Maryland, Balto., 20-25.
Hayes and Lederman—A. and S., Boston, 13-18.
Hayman and Franklin—Royal, Chatham, Eng., 13-18, Palace, Halifax, 20-25.
Hefron, Tom—Bijou, La Crosse, Wis., 13-18, Crystal, Milwaukee, 20-April 1.
HELENA, EDITH—H. and S., N. Y., 13-19.
Henderson and Ross—Jacques', Waterbury, Conn., 13-18.
Hennings, Lewis and Hennings—Haymarket, Chgo., 13-18.
Henshaw and Francolli—Pastor's, N. Y., 13-18.
Herbert's Dogs—Proctor's 23d St., 13-18, Proctor's, Newark, N. J., 20-25.
Herne, Chrystal—Cook's, Rochester, N. Y., 13-18.
Herrmann, Adelaide—Keith's, N. Y., 13-18, Maryland, Balto., 20-25.
HERRMANN THE GREAT—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
Hewitt, Frank—Juno, Alaska, 6-18, Sitka 20-25.
Hickey and Nelson—Keith's, Boston, 13-18.
Hill and Sylvani—Keith's, Boston, 13-18.
Hill and Whitaker—Proctor's 5th Ave., 13-18.
Hilliard, Robert—Proctor's Albany, N. Y., 13-18.
Hodges and Launchmere—Victoria, N. Y., 13-18.
Hoey and Lee—Poli's, New Haven, Conn., 13-18.
Holcomb, Curtis and Webb—Poli's, Springfield, Mass., 13-18.
Holdsworths, The—Bijou, Las Crosse, 13-18.
Holland, Zoe—Casto, Fall River, Mass., 13-18.
Houdini, Harry—Alhambra, Paris, France, 1-31.
Houdini, Harry—Haymarket, Chgo, 13-18.
Howard and Bland—Orph., Los Angeles, 5-18.
Howard Brothers—Keith's, N. Y., 13-18.
Howard's Dogs and Ponies—Keith's, Boston, 13-18.
Howden's Horse—C. O. H., Chgo., 13-18.
Howe and Decker—Crystal, St. Joseph, Mo., 13-18.
Hoyt, Addison—Empire, Hoboken, N. J., 13-18.
Hoyt and Waller—Howard, Boston, 13-18.
Hughes and Hazleton—Keith's, N. Y., 13-18.
Hughes Musical Trio—Arcade, Toledo, 13-18, Hopkins', Memphis, 20-25.
Humes and Lewis—Pastor's, N. Y., 13-18.
Humes and Winslow—Casto, Lowell, Mass., 13-18.
Huntings, Four—Keith's, Phila., 13-18, Keith's, N. Y., 20-25.
Huntington, Wright—Empire, Hoboken, N. J., 13-18.
Hyde and Heath—Orph., Seattle, Wash., 13-18, Orph., Tacoma, 20-25.
Irwin, Jack—Portland, Port., Me., 13-18.
Italian Trio—Chase's, Wash., 13-18.
Jackson and Douglass—Bijou, Marinetti, Wis., 13-18, Bijou, Oshkosh, 20-25.
Jackson Family—Bijou, Fall River, Mass., 13-18.
Jacksons, Three—London, London, Can., 13-18.
Japanese Guards—Richmond, North Adams, Mass., 13-18.
Jennings and Jewell—Elite, Davenport, Ia., 13-18.
Jewell's Manikins—Keith's, Boston, 13-18, Keith's, Prov., 20-25.
Jiu Jitsu—Temple, Detroit, 13-18.
Johnson and Wells—Empire, Hoboken, N. J., 13-18.
Johnson, Sabel—C. O. H., Chgo., 13-18, Temple, Detroit, 20-25.
Johnsons, Two—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
JOHNSTONS, MUSICAL—Barrasford Tour, Eng.—indefinite.
Jones and Sutton—Lowell, 13-18.
Jones, Irving—H. and S., N. Y., 13-18.
Jose, R. J.—Keith's, Cleveland, 13-18.
Josselyn Trio—C. O. H., Chgo., 13-18.
Kartelli, Albert—Shea's, Toronto, 13-18.
Kates Brothers—G. O. H., Grand Rapids, Mich., 13-18.
Kaufman, Reba—Alhambra, London—indefinite.
Kaufman Troupe—Trent, Trenton, N. J., 13-18, Keith's, Boston, 20-25.
Keatons, Three—Poli's, Bridgeport, 13-18, Hathaway's, New Bedford, Mass., 20-25.
Keeler's Japs—Shea's, Buffalo, 13-18.
Kelcy and Shannon—Keith's, Phila., 13-18.
Kelcy, Mr. and Mrs. Alfred—G. O. H., Indianapolis, 20-25.
Kelly and Bartlett—Proctor's 5th Ave., 13-18.
Kelly and Violette—Keith's, N. Y., 13-18, Keith's, Prov., 20-25.
Kelly, John T.—Proctor's 23d St., 13-18, Shea's, Buffalo, 20-25.
Kelly, Walter C.—Victoria, N. Y., 13-18, Trent, Trenton, N. J., 20-25.
Kendall and Thompson—Chutes, 'Frisco, 13-18.
Kenna, Charles—H. and B., Bklyn., 13-18, Howard, Boston, 20-25.
Kennedy, May—Family, Lancaster, Pa., 13-18.
Keno, Walsh and Melrose—H. and B., Bklyn., 13-18, Victoria, N. Y., 20-25.
Kent, S. Miller—Proctor's, Newark, N. J., 13-18.
Keough and Dunham—Lyric, Cleveland, 13-18.
Keough, Edwin—Empire, Boston, 13-18.
Kimball Brothers—London, London, Can., 13-18.
King, Vera—Amphion, Bklyn, 13-18.
Kine and Gotthold—Orph., Kansas City, 13-18, H. and S., N. Y., 20-25.
Kitamura Jap Troupe—Temple, Detroit, 13-18.
Kitchie and Ricardi—Zoo, Toledo, 13-18.
Klein and Clifton—Rand's, Troy, N. Y., 13-18.
Klein, Ottis and Nicholas—Orph., New Or., 13-18.
Kleist, Musical—Orph., New Or., 20-25.
Knowles, R. G.—Colonial, N. Y., 13-18.
Koppe and Koppe—Rand's, Troy, N. Y., 13-18.
Kurtis' Dogs—Orph., Denver, 13-18.
La Clair and West—Ben's, Escanaba, Mich., 13-18, Bijou, Calumet, 20-25.
La Croix, Paul—Utahna, Salt Lake City, 13-18.
Lane, Arthur—Auditorium, Kansas City, 19-April 2.
La Tell Brothers—Proctor's 23d St., 13-18.
Latona, Frank and Jen—Olympic, Chgo., 13-18.
La Vardo and Howard—Keith's, Phila., 13-18.
La Velle and Grant—Park, Worcester, Mass., 13-18.
Lavelle's Dogs—Lyric, Cleveland, 13-18.
Lavender and Tomson—Orph., Oamaha, 12-18.
La Vinas, The—Zoo, Toledo, 13-18.
Lavine and Leonard—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
La Vine and Waltone—Grand, Indianapolis, 13-18, Columbia, Cincinnati, 20-25.
Le Clair, John—Keith's, Prov., 20-25.
Lee, Hughes and Bessie—Bijou, Marinette, Wis., 13-18.
Lees, The—Star, Hamilton, Can., 13-18.
Le Maire and Le Maire—National, Kansas City, 13-18.
Leonard and Drake—Bijou, Quincy, Ill., 13-18.
Leonard, Eddie—H. and S., N. Y., 13-18.
Le Roy and Clayton—Keith's, Phila., 13-18.
Le Roy and Woodford—Keith's, Prov., 13-18.
Leslie and Dailey—Mohawk—Schenectady, N. Y., 13-18.
Leslie, Eddie—G. O. H., Portland, Ore., 13-April 1.
Leslie, George—Empire, Anaconda, Mont., 13-18, Edison, Helena, 20-25.
Lester, Harry B.—Empire, Boston, 13-18.
Levino, Dolph and Susie—Coliseum, London—indefinite.
Lewis, Al.—Lyceum, Provo, U., 13-18, Imperial, Leadville, 20-25.
Link, Billy—G. O. H., Indianapolis, 13-18.
Liquid Air Demonstrations—Orph., Minneapolis, 13-18, Orph., Denver, 20-25.
Litchfield, Mr. and Mrs. Neil—Garrick, Wilmington, Del., 20-25.
Littlefield, C. W.—Arcade, Toledo, 13-18, Garrick, Wilmington Del., 20-25.
Lloyd, Herbert—Wintergarten, Berlin, Germany, 1-15.
Lockette, Mattie—Chase's, Wash., 13-18.
Loretto, Jennie—Haymarket, Chgo., 13-18.
Lorraine and Gandy—Keith's, Prov., 13-18.
Loveland Family—Bijou, Des Moines, 13-18.
Lucia and Viate—Circle, N. Y., 13-18.
Lukens, Four—Hippodrome, Paris, France, Feb. 12-March 18.
Lutz Brothers—Casto, Lawrence, Mass., 13-18.
Lyle, Jack—Casto, Fall River, Mass., 13-18.
Lynch, John F.—Casto, Fall River, Mass., 13-18.
McAvoy, Dan—Amphion, Bklyn., 13-18.
McBans, Juggling—Victoria, N. Y., 13-18.
McCarthy, Myles—G. O. H., Indianapolis, 13-18.
McCauley, Joe—Unique, Minneapolis, 13-18.
McCord, Lewis—Keith's, N. Y., 13-18.
McCune and Grant—G. O. H., Muskegon, Mich., 13-18.
McIntyre and Heath—Olympic, Chgo., 13-18.
McIntyre and McAvoy—Lyric, Cleveland, 13-18.
McIntyre and Rice—Amphion, Bklyn., 13-18.
McKinnon and Reed—Garrick, Burlington, Ia., 13-18, Electric, Waterloo, 20-25.
M'MAHON'S MINSTREL MAIDS—Orph., 'Frisco, 20-April 1.
McWatters and Tyson—Temple, Detroit, 13-18.
MACARTE SISTERS—Empire, Shepherd's Bush, Eng., 13-18, Empire, Cardiff, Wales, 20-25.
Macdonald, James F.—Hopkins', Memphis, 13-18, Hopkins', Louisville, 20-25.
Mack, Eddie—Metropolitan, Duluth, Minn., 13-18.
Mackey, Julie—G. O. H., Pittsburgh, 13-18.
Madcaps, Four—Olympic, Chgo., 13-18.
Madcaps, Three—Chase's, Wash., 13-18, Garrick, Wilmington, Del., 20-25.
Maddox and Prouty—Maryland, Balto., 13-18.
Madell and Corbley—Casto, Fall River, Mass., 13-18.
Magic Kettle (Ralph Dean)—Casto, Fall River, Mass., 13-18.
Magic Kettle (Yosef Yarrick)—Rand, Troy, N. Y., 13-19.
Mahr, Agnes—Scala, Copenhagen, Denmark, 1-31, Circus Carre, Amsterdam, Holland, April 1-15.
Mallory Brothers, Brooks and Halliday—Orph., 'Frisco, 12-25.
Manley, Morris—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Mann, Danny—Grand, Victoria, B. C., 13-18.
Marco Twins—H. and S., N. Y., 13-18.
Marcus and Gartelle—Keeney's, Bklyn., 13-18.
Marenos, Three—Orph., Bklyn., 13-18.
Marguerite and Hanley—Bijou, Fall River, Mass., 13-18.
Marinellas, The—Family, Butte, Mont., 13-18.
Marion and Deane—Poli's, Bridgeport, Conn., 13-18.
Martha—Maryland, Balto., 13-18.
Marsh Family—A. and S., Boston, 13-18.
Marshall the Mystic—Family, Mahanoy City, Pa., 13-18.
Martin Brothers—Keith's, Boston, 13-18.
Martine Brothers—Apollo, Dusseldorf, Germany, 1-15, Empire, London, Eng., 20-April 29.
Martino—Hopkins', Louisville, 13-18.
Marvelle and Gleason—Bijou, Oshkosh, Wis., 13-18.
Mason and Keeler—Keith's, Prov., 13-18, Mechanics' Salem, Mass., 20-25.
Mason's Society Belles—Orph., Omaha, 12-18, Orph., Minneapolis, 20-25.
Mathews and Harris—Park, Worcester, Mass., 13-18.
Mathews and Ashley—Rand's, Troy, N. Y., 13-18.
Mathieus, The—Pastor's, N. Y., 20-25.
Maye, Lillian—Olympic, Chgo., 13-18.
Mazuz and Mazette—Poli's New Haven, Conn., 13-18.
Meaking, Lawrence and Dale—Maryland, Balto., 13-18.
Meers, The—Ronacher's, Vienna, Austria, 1-15.
Meier and Mora—Pavillion, Newcastle, Eng., 13-18, Alhambra, Hull, 20-25.
Melich's Birds—Circle, N. Y., 13-18.
MEREDITH SISTERS—Empire, Leeds, 13-18, Empire, Birmingham, 20-25.
Merrills, Marvelous—Hopkins', Louisville, 13-18.
Merritt, Raymond—Lyric, Wichita, Kan., 13-18.
Messenger Boys' Trio—Garrick, Wilmington, Del., 13-18, Pastor's, N. Y., 20-25.
Metropolitan Lady Quartette—Casto, Fall River, Mass., 13-18.
Midgeley and Carlisle—Proctor's, Newark, N. J., 13-18.
Mildare, Charles—Keith's, Phila., 13-18, Keith's, Prov., 20-25.
Miles-Stavordale Quintette—Chase's, Wash., 13-18.
Miller, Henry—Proctor's 23d St., 13-18.
Millman Trio—Circle, N. Y., 13-18.
Mignon, La Petite—Proctor's, Newark, N. J., 13-18.
Military Quartette—Pickwick, San Diego, Cal., 13-18.
Miller and Kresko—Pastor's, N. Y., 13-18.
Millership Sisters—Family, Mahanoy City, Pa., 13-18.
Miner and Galbreth—Crystal, Milwaukee, 6-18.
Mitchell and Browning—Ben's, Escanaba, Mich., 13-18.
Mitchells, Three—G. O. H., Pittsburgh, 13-18.
Mona, Baby—Casto, Fall River, Mass., 13-18.
Monroe, Mack and Lawrence—H. and B., Bklyn., 13-18.
Moore and Littlefield—Keith's, Phila., 13-18, Keith's, Boston, 20-25.
Morris, Joe—Circle, N. Y., 13-18.
Morris, May—A. and S., Boston, Feb. 27-18.
Mowatts, Five—Hopkins', Louisville, 13-18.
Morse Trio, Theodore—Keith's, Prov., 13-18, Keith's, Phila., 20-25.
Morton and Diamond—Portland, Port., Me., 13-18.
Morton, James J.—Keith's, Cleveland, 13-18, Chase's, Wash., 20-25.
Mortons, Four—Circle, N. Y., 6-18.
Mortons, Juggling—Bijou, Calumet, Mich., 13-18, Bijou, Marinette, 20-25.
MOTOGIRL, LA CREATRICE—Grande Via, Barcelona, Spain, 1-16, Touring Spain, 17-31.
Moulier Sisters—Casto, Fall River, Mass., 13-18.
Mozart Comedy Four—Unique, Los Angeles, 13-18.
Mullen, Edward—Pastor's, N. Y., 13-18.
Murphy and Andrew—Novelty, Sacramento, Cal., 13-18.
Murphy and Nichols—Haymarket, Chgo., 13-18, Colmbia, St. Louis, 20-25.
Murphy and Willard—Pastor's, N. Y., 13-18, Howard, Boston, 20-25.
Murphy, Mr. and Mrs. Mark—Columbia, Cincinnati, 13-18.
Murray and Lane—Bijou, Fall River, Mass., 13-18.
Murray, Elizabeth—Maryland, Balto., 20-25.
Murray, Emma—Star, Hamilton, Can., 13-18.
Nashville Students—Cook's, Rochester, N. Y., 13-18.
National Trio—Keith's, Prov., 12-18.
Navajo Girls, Twelve—Victoria, N. Y., 13-18.
Nawn, Tom—Poli's, Springfield, Mass., 13-18.
Neary, Jimmy—Howard, Boston, 13-18.
Nelson Family—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Nessen and Nessen—Keith's, Phila., 13-18.
Newell and Niblo—Orph., Omaha, 13-18, Orph., Kansas City, 20-25.
Night In Venice—Columbia, St. Louis, 13-18.
Norman, Mary—Temple, Detroit, 13-18.
Norton and Nicholson—Orph., Kansas City, 12-18, Orph., Denver, 20-25.
O'Brien and Havel—Trent, Trenton, N. J., 20-25.
Olopas, Les—Poli's, Bridgeport, Conn., 13-18.
Orpheus Comedy Four—Proctor's, Newark, N. J., 20-25.
Orville and Frank—Pastor's, N. Y., 13-18.
Owley and Randall—Chase's, Wash., 13-18.
Papinta—Cook's, Rochester, N. Y., 13-18.
Parker, Bert—Crystal, Cripple Creek, 13-18.
Parish—Unique, Winnipeg, Can., 13-18.
Paulo and Marlo—Casto, Lowell, Mass., 13-18.
Piccolo Midgets—Columbia, St. Louis, 13-18.
Pierce and Maizie—Jacques, Waterbury, Conn., 13-18, Portland, Port, Me., 20-25.
Potter and Hartwell—Keeney's, Bklyn, 13-18.
Pelletier, Dora—Casto, Lowell, Mass., 13-18.
Pelot, Fred and Annie—Empire, Hoboken, N. J., 13-18.
Petching Brothers—Hathaway's, New Bedford, Mass., 13-18.
Phelps, The—Crystal, Muskegon, Mich., 13-18.
Philbrooks and Reynolds—Hathaway's, New Bedford, Mass., 13-18.
Polk and Kollins—G. O. H., Indianapolis, 13-18.
Post and Craword—G. O. H., Indianapolis, 13-18.
Powers Brothers—Empire, Hoboken, N. J., 13-18.
Powers' Elephants—Proctor's, Newark, N. J., 13-18.
Probst—Olympic, Chicago, 13-18.
Radford and Valentine—Palace Crystal, Marseilles, France, 3-17, Casino, Nice, Monte Carlo, 20-31.
Rae and Brosche—G. O. H., Pittsburgh, 13-18.
Raimund and Good—Flom's, Madison, Wis., 13-18, West Side, Janesville, 20-25.
Rastus and Banks—Palace, London, 13-April 8.
Raymond and Caverly—Orph., Bklyn., 13-18.
Raymond and Tricy—G. O. H., Helena, Mont., 13-18, G. O. H., Great Falls, 20-25.
Queen's Fan—Empire, Boston, 13-18.
Quigley Brothers—Orph., Minneapolis, 13-18.
Rackett and Hasard—Empire, Dublin, Ireland, 13-18, Empire, Liverpool, 20-25.
Rado and Bertram—Family, Mahonoy City, Pa., 13-18.
Rappo Sisters—Casto, Lowell, Mass., 13-18.
Rawson and June—Temple, Detroit, 12-18.
Raymond, Lizzie B.—Pavilion, Newcastle, England, 13-18, Hippodrome, Liverpool, 20-25.
Reed and Shaw—Keith's, Pittsburgh, 13-18, Chase's, Wash., 20-25.
Reed Birds—Shea's, Buffalo, 13-18.
Reeds, Musical—Empire, Terre Haute, Ind., 13-18.
Remington, Mayme—Circle, N. Y., 13-18, Orph., Bklyn., 20-25.
Reno and Richards—G. O. H., Pittsburgh, 13-18.
Revere Sisters—Proctor's 125th St., 13-18.
Reynard, Ed F.—Lyric, Liverpool, Eng., 13-18, Tivoli Leeds, 20-April 1.
Rianos, Four—Rand's, Troy, N. Y., 13-18.
Rice and Bennett—Mohawk, Schenectady, 13-18.
Rice and Cohen—G. O. H., Indianapolis, 13-18, Hopkins', Louisville, 20-25.
Rice and Elmer—Hathaway's, New Bedford, Mass., 13-18.
Rice and Prevost—Portland, Port., Me., 13-18.
Rice Family—Mohawk, Schenectady, N. Y., 13-18.
Rice, Fanny—Park, Worcester, Mass., 13-18.
Roattino and Stevens—Maryland, Balto., 13-18, G. O. H., Pittsburgh, 20-25.
Roberts, Four—Olympic, Chgo., 13-18, Haymarket, Chgo., 20-25.
Robinson, Ethel—Garrick, Wilmington, Del., 13-18.
Rockaway and Conway—C. O. H., Chgo., 13-18.
Rolfes, The—Poli's, New Haven, Conn., 13-18.
Rosaires, The—Keeney's, Bklyn., 13-18, Richmond, North Adams, Mass., 20-25.
Rose and Fuller—Bijou, Fall River, Mass., 13-18.
Ross and Fenton—Colonial, N. Y., 6-18.
Ross and Lewis—Palace, Lincoln, Eng., 13-18, Palace, Bath, 20-25.
Rosser, Edward—Family, Mahanoy City, Pa., 13-18.
Rossi Brothers—Los Angeles, 13-25.
Russell and Dunbar—Lyric, Denver, 13-25.
Russell and Tyllyne—Park, Worcester, Mass., 13-18.
Russell, Bijou—Empire, Hippodrome, Coventry, Eng., 13-18.
Rutherfords, The—Garrick, Burlington, Ia., 13-18.
RYAN, THOMAS J., AND MARY RICHFIELD—Keith's, Boston, 13-18, Keith's, N. Y., 20-25.
SABEL, JOSEPHINE—Orph., Los Angeles, 6-18.
Sadi-Afarabi—Casto, Lowell, Mass., 13-18.
Salvaggis, Les—Proctor's 23d St., 13-18.
Sandow Brothers—C. O. H., Chgo., 13-18.
Sato, O. K.—Mellini's, Hanover, Germany, 1-15, Orph., Frankfort, 16-31.
Saunders, Chalk—Howard, Boston, 13-18.
Schaeffer and De Camp—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Scott and Howard—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Scott, Mike—Pastor's, N. Y., 13-18, Howard, Boston, 20-25.
Semon, Charles—C. O. H., Chgo., 13-18, Grand, Indianapolis, 20-25.
Shannon, Winona—Orph., Omaha, 12-18.
Shaw, Lillian—Columbia, Cincinnati, 13-18.
Shea, John—Mohawk, Schenectady, N. Y., 13-18.
Sheck Brothers—Orph., Denver, Col., 13-18.
Sherman and De Forrest—C. O. H., Chgo., 13-18.
Shields, Ella—Palace, Bow, Eng., 13-18, Forrester's, London, 20-25.
Siddons Brothers—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
Silvern and Emerie—Empire, Boston, 13-18.
Simon and Gardner—Orph., Kansas City, 13-18.
Slapoffski, Madame—Orph., Omaha, 12-18.
Slater and Finch—Bijou, Aurora, Ind., 13-18.
Slater and Williams—Keith's, Prov., 13-18.
Smedley-Arthur Sketch Club—Arcade, Toledo, 19-25.
Smirl and Kessner—Olympic, Chgo., 13-18, Haymarket, Chgo., 20-25.
Smith and Campbell—Columbia, St. Louis, 13-18.
Smith and Fuller—H. and B., Bklyn., 13-18.
Smiths, Aerial—Proctor's 5th Ave., 13-18.
SNYDER AND BUCKLEY—Columbia, Cincinnati, 13-18, Hopkins', Louisville, 20-25.
Spaulding—Howard, Boston, 13-18.
Spessary's Bears—Olympic, Chgo., 13-18.
Spook Minstrels—Keith's, Prov., 13-18.
Stahl, Rose—Amphion, Bklyn., 13-18, Shea's, Buffalo, 20-25.
Staley and Birbeck—Shea's, Toronto, 13-18, Cook's, Rochester, N. Y., 20-25.
Stanley and Brockman—Keith's, Phila., 13-18, Keith's, Prov., 20-25.
Stein-Eretto Family—Casino, Algiers, Africa, 1-25.
Stephens, Paul—Lyric, Cleveland, 13-18.
Stuart—Poli's, New Haven, Conn., 13-18.
Stuart, Arthur—Castle, Bloomington, Ill., 13-19.
Sullivan and Pasquelina—Waterbury, Conn., 13-18.
Sully, Lew—Shea's, Buffalo, 13-18.
Sutton and Sutton—Richmond, North Adams, Mass., 13-18.
Tanner and Gilbert—Proctor's, Albany, 13-18.
Taylor, Mae—Howard, Boston—indefinite.
Teal, Raymond—Lyceum, 'Frisco, 13-18, Bell, Oakland, 20-25.
Techow's Cats—Keith's, N. Y., 13-18.
Ten Ichi Troupe—Empire, Boston, 6-18.
Tenley, Elmer—Proctor's 58th St., 13-18.
Terley—Victoria, N. Y., 13-18.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Thereses—Orph., Kansas City, 13-18.
Thompson and Serida—Bijou, Hamilton, O., 13-18, Orph., Springfield, 20-25.
Thomson, Ed—Zoo, Toledo, 13-18.
Titcomb, Heloisa—Columbia, St. Louis, 13-18.
Tobin Sisters—G. O. H., Pittsburgh, 13-18.
Treloar—Keith's, N. Y., 13-18, Keith's, Prov., 20-25.
Trillers, The—Pastor's, N. Y., 13-18.
Troba—Maryland, Balto., 13-18, G. O. H., Pittsburgh, 20-25.
Truesdale, Mr. and Mrs. Howard—Poli's, Waterbury, Conn., 13-18, Poli's, Springfield, Mass., 20-25.
Trumpeters, Four American—H. and S., N. Y., 13-18.
Tyce and Jermon—Olympic, Chgo., 20-25.
Tyler, Rosa Lee—Park, Worcester, Mass., 13-18.
Valveno Brothers—Proctor's, Newark, N. J., 13-18.
Vance, Clarice—Olympic, Chicago, 13-18.
Vedmars, The—Tivoli, Cape Town, S. A., Feb. 27-April 8.
Vermette and Dionne—Nouveau Cirque, Paris, France, 1-31.
Vernon—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Village Choir—Keith's, Boston, 13-18.
Valdares, Four—H. and B., Bklyn, 13-18.
Vassar Girls, Eight—Trent, Trenton, N. J., 13-18.
Ward and Curran—Park, Worcester, Mass., 13-18, Keith's, Boston, 20-25.
Ward and Gardner—Proctor's, Albany, N. Y., 13-18.
Warren and Renshaw—Crystal, Leadville, Col., 13-18.
Washer Brothers—Star, Astoria, Ore., 13-18, Pantages, Seattle, Wash., 20-25.
Waterbury Brothers and Tenny—Orph., Bklyn, 13-18.
Watson's Farmyard—Keith's, Phila., 13-18.
Watson, Hutchings and Edwards—Circle, N. Y., 13-18, Proctor's, Albany, 20-25.
Webb's Seals—C. O. H., Chgo., 13-18.
Wenona and Frank—Orph., New Or., 13-18.
Wesley and Yeamans—H. and S., N. Y., 13-18.
Wessen, Walters and Wessen—Howard, Boston, 13-18.
West and Lewis—Family, Mahanoy City, Pa., 13-18.
West and Van Sicien—Orph., 'Frisco, 19-April 1.
West, Ford and Dot—Howard, Boston, 13-18.
West, Tom—A. and S., Boston, 13-18.
White and Simmons—Poli's, Springfield, Mass., 13-18.
White and Stuart—Orph., 'Frisco, 13-25.
White, Quigg and Nickerson—Proctor's 23d St., 13-18.
WILDER, MARSHALL P.—G. O. H., Pittsburgh, 13-18, Victoria, N. Y., 20-25.
Williams and Melburn—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Williams and Tucker—Shea's, Toronto, 13-18.
Williams, Chinese Johnny—Arcade, Toledo, 13-18.
Williams, Gus—Proctor's 5th Ave., 13-18.
Wills and Hassan—Rand's, Troy, N. Y., 13-18.
Wilson and Davis—Keeney's, Bklyn, 13-18.
Wilson and Leicester—Pickwick, San Diego, Cal., 13-18.
Wilson, George—G. O. H., Pittsburgh, 13-18.
Wilson, Knox—Amphion, Bklyn., 13-18.
Wilson, Lizzie N.—Shea's, Buffalo, 13-18, Shea's, Toronto, 20-25.
Wilson Trio—Keeney's, Bklyn., 13-18.
Wilton Brothers—Proctor's, Newark, N. J., 13-18.
Windom, William—Keith's, N. Y., 13-18.
Winter, Winona—Empire, Dublin, 13-18.
Wiseman, Thomas F.—Casto, Fall River, Mass., 13-18.
WOOD AND RAY—Shea's, Buffalo, 13-18, Shea's, Toronto, 20-25.
Wood Brothers—Empire, Hoboken, N. J., 13-18.
Wood, George H.—Shea's, Toronto, 13-18.
Wood Nymphs, Twelve—Proctor's, [illegible] 13-18.
Woodward, George and [illegible] C. O. H., Chgo., 13-18.
Wyman and Ross—K[illegible] 13-18.
Yackley and Bonnell [illegible]
Yoscarys, Three—M[illegible] 20-25.
Young, Ollie, and [illegible] Em-pire, Hoboken, [illegible]
Yeamans and W[illegible]—H. and S., N. Y., 13-18.
Yogi, White—Bijou, [illegible]
Young, Mr. and M[illegible] 13-18.
Zancigs, The—Trent, Trenton, N. J., 20-25.
Zimmer, John—K[illegible]

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—McIntyre and Heath head the bill at the Olympic week 12-18, which includes Spessardy's bears, Great Lockner, Four Madcaps, Frank and Jos. Latona, Clarice Vance, Smirl and Kessner, Probst the Great, Roberts Four, Gallando, Carberry and Stanton, Lillian Mayo, George and Georgie, Armsting and Verne.==Chicago Opera House: Camille D'Arville, Ching Lan Foo, Hallen and Fuller, Webb's seals, Charles F. Semon, Sherman and De Forest, Sabel Johnson, Josslyn Trio, Howden's trick horse, George and May Woodward, Clifford and Lynn, Rockway and Conway, Sandow Brothers, and Brooks and Young.==Haymarket: Nelson Family, Sam Elton, Murphy and Nichols, Ford Sisters, George W. Day, Adair and Dahn, Vernon, Sabine and Leonard, Williams and Melbourne, Schafer and De Camp, Morris Manley, Scott and Howard.==Trocadero: Knickerbockers.==Folly: World Beaters.==Jack's: Yankee Doodle Girls.==Items: The excellent bill at the Chicago Opera House last week included hits by Burke and La Rue, George Wilson, Busch-Devere Trio, Fred Niblo, and Emmet Corrigan, who got a big reception.—Tom Murray says he is preparing a special musical number for his part of the Ringling Brothers Circus concert, when the season will open at the Coliseum.—The Orpheum Show has been booked for the new Majestic week of March 6, 1906, indicating that arrangements for the first season of the new vaudeville house are well advanced.—W. S. Cleveland is still in Chicago, but he says there is "nothing doing."
O. L. COLBURN.

BOSTON, MASS.—At Keith's this week the Zancigs are being featured. Others are Hill and Sylvani, Ryan and Richfield, Howard's dogs and ponies, Jewell's Manikins, the Village Choir, Loney Haskell, Burton and Brooks, Drummer Quartette, Misses Carmen, Brothers Martin, John Zimmer, Wyman and Ross, the Elgonas, and the biograph.==The Queen's Fan leads the bill at the Empire, where the Ten Ichi Troupe has one more week. Other cards are Edwin Keough, Athos Family, Doherty's poodles, Pearl Andrews, Silvern and Emerie, Harry B. Lester, Gray and Graham, and the vitagraph.==In addition to the Metropolitan Burlesquers at the Columbia, Henriette de Serris gives her living statuary and bas reliefs so recently seen at the Empire. The other features of the olio are: The Breakaway Barlows, Masie Yale, Valdings, Cole and Clemens, Eddie Armstrong, Tom Killeen, and Mackey and Walker.==The Glinseretti Troupe gives the chief turn at the Howard Athenaeum, leading the bill, which includes Lew Hawkins, Wesson, Walters and Wesson, Ford and Dot West, Brooks Brothers, Hoyt and Wallen, Chalk Saunders, Bissett and Scott, Spaulding, Stark and Lou Dan, Caffery and Grant, Jimmy Neary, the kinetograph, and the burlesque, On Velvet.==The Rose Hill Burlesquers are at the Palace.==Miner's Bohemian Burlesquers are at the Lyceum.==Austin and Stone's presents Lew Benedict's Society Minstrels, and Tom West, Hayes and Lederman, John Earle, Tyne and Dazey, Marsh Family, Bennett Sisters, the Olafs, and Freeman and Delano.==Items: Vaudeville artists owing bills in Boston have been put to considerable annoyance recently when it came to concluding their engagements, and therefore several prominent in the vaudeville circles have found it easier to cancel their Hub engagements than to run the risk of financial disasters involved in settling up old debts.—The Hawthorne Sisters plan to sail for Europe immediately after their engagement at the Empire.—Cecilia Loftus made a study of Chevalier while he was singing at Keith's, for her coming vaudeville engagement will be devoted to imitations entirely new. She will play at Keith's later.
JAY BENTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Bill week 6 particularly good; continuous crowded houses the result. The attractions were the Rolfes, Edgar Allen co., Major Doyle, Howard Truesdell and co., original "Phroso," Pat Rooney, and the Eight Cornellas.==Items: Sunday 5 a benefit was given for the Theatrical Stage Employes' Local Lodge, No. 84, which was a decided success.—The musical conductors of Poli's five theatres followed each other in musical numbers.—Corona, the magician, made a big hit.—Others were: E. K. Street, Master Gallagher, Mr. and Mrs. George H. Wilson, Michael O'Keefe, Baby Minerva, Olga Fischer, Harry Bill, Elks' Quartette, Millman Trio, and Howard Truesdell. After the performance a banquet was served on the stage.—Ethel Barrymore spent an afternoon seated in the wings at Poli's 4. She enjoyed it very much, particularly the antics of "Buster" Keaton.
A. DUMONT.

KANSAS CITY, MO.—The Orpheum had a very satisfactory bill week of 5-11, playing to the usual large audiences. Winona Shannon and co. in His Long Lost Child caused much amusement. Boniface and Waltzinger were also well received. The Society Belles proved quite a hit. Others were Wenona and Frank, John and Bertha Gleeson, and Fred Houlihan, May Belfort, and Kurtis' dogs. For 12-18: Simon and Gardner, Thereses, Nicholson and Norton, Herbert Brooks, Louise Brehany, the Columbians, and Kine and Gotthold.==Harry Bryant's Burlesquers was the Century attraction 5-11 to fair business. In the olio were Arlington and Delmore, Berry and Berry, Collins and Vack, and Erne and Hoenegger, all of whom were well received. Bowery Burlesquers 12-18.==Yale's and the National continue to enjoy good patronage, both furnishing entertaining bills.
D. KEEDY CAMPBELL.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Rice and Cohen headed the bill week 6-11, contributing a large share. Snyder and Buckley took well. Lillian Shaw was a favorite and the Dekoe Trio did a remarkable acrobatic turn. La Petite Adelaide, Brothers De Onzo, Mr. and Mrs. Mark Murphy, and James H. Cullen completed an entertaining bill. Large houses. Carter De Haven Sextette 13.==Empire (Charles Zimmerman, mgr.): Knickerbocker Burlesquers week 6-11. One of the best of the season. Bryant's Burlesquers 13.==Items: Owing to a late train the Dekoe Brothers had to appear in street costumes at the opening performance at the Grand afternoon 6.—Augusta Glose made the unexpected hit of the week at the Grand 27-4. She was entertained extensively during her stay in the city.
PEARL KIRKWOOD.

PHILADELPHIA, PA.—Keith's New Theatre 13-18 presents Herbert Kelcey and Effie Shannon, Watson's Barnyard, Colby and Way, James Harrigan, Le Roy and Clayton, W. H. Windom, Stanley and Brockman, Charles Mildare, the Edgartons La Vardo and Huard, Lawrence Crane, and Nessen and Nessen. Dida will debut here 20.==The Bon Ton presents Five American Whirlwinds, Cotton's donkeys, Inman and Mitchell, Burke and McAvoy, Diamond and Smith, Barrett and Bell, Harry Duval, and Bon Ton Stock. Patronage continues large.==Trocadero, with New York Stars for week of 13, is sure of big returns.==At the Lyceum Theatre the Rentz-Santley co. hold sway. Capacity business rules here.==Arch Street Museum has a big beauty show and the usual olio.
S. FERNBERGER.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Bill for week 13-18: Marshall P. Wilder, Julie Mackay, Mr. and Mrs. Esmonde, George Wilson, Reno and Richards, Bruno and Russell, Tobin Sisters, Rae and Brosche, and Charles H. Bradshaw. Business not as large as usual on account of Lenten season.==Academy (Harry Williams, Jr., mgr.): Week 13-18: Fay Foster co.==Items: Our new amusement park will be opened on May 25, and is named Luna Park. It is located in the Schenley district and will be convenient to all car lines. A handsome little theatre is being erected where vaudeville will be given. It is stated that about $300,000 will be expended on this enterprise, and as this city has needed a resort of the kind it will, without doubt, be a great success.
ALBERT S. L. HEWES.

NEWARK, N. J.—Proctor's: Capacity houses continue. Feb. 27-4: Zutka, Wood Nymphs, Watson, Hutchings and Edwards, Basque Quartette, Ziska and King, Don and Thompson, Charles M. Ernest, Mr. and Mrs. Arthur Young, and the Hollands. 6-11: John T. Kelly and co., Three Dumonds, Fred W. Sidney and co., Six Glinserettis, Gus Williams, Singer's monkeys, Hill and Whittaker, the Brittons, De Leska, and the pictures.==Waldmann's: The Trans-Atlantics drew crowded houses 27-4. 6-11: Scribner's Big Show, with Dan McAvoy as the headliner. Deltorelli and Glissando, Two Ashtons, Maddern and Gardner, Hodges and Launchmere, the Aerial Shaws, Madge Fox, and Kreissel's monkeys made up one of the best bills of the season.
FREDERIC T. MARSH.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Wine, Woman and Song co. 6-11 to big business and pleased. Trocaderos 13-18.==Items: The Messrs. Klein, owners of the Bon Ton, have bought adjoining property, which will be utilized for dressing-rooms.—Manager Dinkins is overrun with applicants for positions in the two new theatres in which he is interested, the New Hudson at Union Hill, and a new variety house here.—Ralph Edwards, of Edwards and Bliss, W. G. Douglass, of the Rentz-Santley co., and Harry Rose were initiated in Jersey City Lodge, No. 24, T. M. A., 5. The Lodge has appointed a committee for the annual benefit.
WALTER C. SMITH.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The first of the week 6-11 capacity business, but it was lighter the last of the week. One of the best bills of the season was given by Adelaide Herrmann, Village Choir, Edmund Day and co., Four Huntings, Hill and Silvany, Howard's ponies and dogs, Burton and Brooks, Quinlan and Mack, Carmen Sisters, Zimmer, Drummer Quartette, and Wyman and Ross. 13-18: Pauline Hall, Charles T. Aldrich, and others.==Westminster (George H. Batcheller, mgr.): Miner's Bohemian Burlesquers 6-11 gave a fair bill to good houses. Sam Devere's co. 13-18.
HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Grace Cameron made her first appearance week 6-11, and made an emphatic hit. The Moulier Sisters, Olopas, Gillihan and Murray, Canfield and Carleton, Barker and Cobley (a very clever hit), the Gregsons, and the electograph completed the bill. Week 13-18: Stuart, Dolan and Lenharr, Hoye and Lee, Maxus and Mazette, Frieley and Burke, the Rolfes.==Items: Grace Cameron was the guest of friends here.—Mr. Poli not only gave his Hartford theatre 5 for the benefit of sick and indigent stage hands in the State, but a check for $200 as well.
JANE MARLIN.

CLEVELAND, O.—Keith's (L. M. Elrick, mgr.): The bill 13-18 includes Eight Colinis, Foy and Clark, James J. Morton, Callahan and Mack, R. J. Jose, Searle and Violet Allen, the Dunbars, and Mlle. Chester and her dog.==The Star has 13-18 Bob Manchester's Vanity Fair co. Olio: Lillian Held, Ward and Raymond, Clemenso Brothers, Henry and Hoon, and Imhof, Conn and Corinne.==The Lyric for its second week's bill 13-18 offers the Golden Gate Quintette, Gordon, Gordon and Cohen, Deveaux and Deveaux, McIntyre and McAvoy, Paul Stephens, Lavelle's dogs and Keogh and Dunham.
WILLIAM CRASTON.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Big business week 6-11. Adgie's lions, Hal Godfrey and co., Blind Tom, Charles Ernest, Basque Quartette, Heeley and Meeley, Great Chick, Ray Cox. Week 13-18: Robert Hilliard, Archer's Filipino Girls, etc.==Gaiety (H. B. Nichols, mgr.): Rose Hill's Folly co. 2-4; good attendance. Sam Devere's co. 6-8; splendid business (Exposition Four made a big hit). Merry Maidens 9-11. Irwin's Majestics 13-15. Parisian Widows 16-18.
GEORGE W. HERRICK.

TOLEDO, O.—Arcade: For the week 5-11 an all-around good bill, which included the Crane Brothers, De Witt, Burns and Torrence, Werden and Gladdish, Mrs. Jules Levy and Children, the Dunn-Redcay Troupe, Barr and Evans, and Wood and Ray. Business good.==At the Empire the Vanity Fair Burlesquers held forth. This co. contains one particularly bright comedian in the person of Roger Imhof. He is one of the few good Irish comedians on the stage to-day.
C. M. EDSON.

SAN FRANCISCO, CAL.—At the Orpheum Feb. 26-5: Powell's Electric Marionettes, Piwitt, Brothers Rossi, Alpine Family, Delmore and Lee, Josephine Sabel, Hayes and Healey, Howard and Bland, Barney Bernard, and the pictures.==At the Chutes 26-5: Mr. and Mrs. John T. Chick, Wills and Collins, Tippel and Kilment, Zanfretta and Mansfield, Mabel Lawson, Charles Bigney.==At Fischer's 26-5: Continuous vaudeville.
OSCAR SIDNEY FRANK.

DENVER, COL.—Orpheum 27-4: Big business continues. McMahon's Minstrel Maids made big hit and have been retained for second week. Four Boises, Thereses, White and Stuart in clever sketch, Murphy and Francis, Apollo and the De Muths completed good bill. Week 6: Cressy and Dayne, Barrows-Lancaster co., Sailor and Barbaretto, West and Van Siclen, E. J. Flanagan, Drako's sheep and dogs.
MARY AILKIRE BELL.

ST. LOUIS, MO.—At the Columbia week 13-19 Manager Tate offers Herrmann the Great, Heloise Titcomb, Piccolo Midgets, Smith and Campbell, Night in Venice Trio, Les Dahlias, Bryant and Saville, Harrison Brothers, Deas and Deas, Harry de Marlo, and Sisson Brothers. Houses were immense last week.==At the Standard week 12-18 the Kentucky Belles hold the boards. Business continues first-class at Hon. J. J. Butler's two frolics daily.
J. A. NORTON.

OMAHA, NEB.: Business at the Orpheum, as usual, is all that could be desired, the curtain rising 5 to a full house. Cooper and Robinson, Kine and Gotthold, Wynne Winslow, Clifford and Burke, Kathryn Osterman, Haines and Vidocq, and Schenck Brothers pleased. For week 12: Madame Slapoffski, Winona Shannon and co., Society Belles, Lavender and Tomson, Newell and Niblo, Apollo, and Count De Butz.
J. A. RINGWALT.

CINCINNATI, O.—Della Fox was at the Columbia 5-11 bringing two new songs and several of the old favorites as well. Augusta Glose scored a hit in a musical monologue, and Press Eldridge was funnier than ever. Others were A. O. Duncan, Chassino, Barney and Halvers, the Merrills, and Carlisle's dogs and ponies.==The Utopians were at People's 5-11 and were received with marked favor. Large business ruled.
H. A. SUTTON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Cole and Johnson made their reappearance Feb. 27-5 and were accorded a hearty welcome. Paulton and Doley, bicycle artists, were also new, and their turn was strictly first-class. Ford and Wilson danced. The holdovers were Robert H. Hodge and co., Happy Jack Gardner, Newell and Niblo, Quigley Brothers.
DON W. CARLTON.

WASHINGTON, D. C.—Albert Chevalier, commencing 13, is the headliner for the next two weeks at Chase's. The advance sale is very large. Others this week are: Three Madcaps, Emmet Devoy and co., Italian Trio, Owley and Randall, Mattie Lockette, Miles-Stavordale Quintette, and the vitagraph.==The Jolly Grass Widows are at Kernan's Lyceum 13-18. Dainty Duchess 20-25.
JOHN T. WARDE.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Week 6-11: Imperial Japanese Guards, Ada Rafter, Patty Brothers, James J. Morton, Foy and Clark, Callahan and Mack, Melani Trio, Mlle. Chester and her statue dogs, and the kinetograph.==Star (F. W. Stair, mgr.): The Imperial Burlesquers 6-11 to large houses. Morning Glories 13.
STANLEY McKEOWN BROWN.

BUFFALO, N. Y.—Shea's: Week 6: Henry Miller and co., Fadettes, of Boston; Stanley and Birbeck, Nora Bayes, George H. Wood, Albert Kartelli.==The Lafayette week 6 had the Tiger Lillies; pleasing crowded houses.
P. T. O'CONNOR.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): The bill week 6-11 included Avon Comedy Four, Lutz Brothers, Four Webbs, and Lambert and Pierce. Attendance good. Week 13-18: Thomas F. Wiseman, John F. Lynch, Baby Mona, Moulier Sisters, Jack Lyle, Zoe Holland, Metropolitan Lady Quartette, Madell and Corbley, Barrett and Bell, and Corsins and Humphreys.==Bijou (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): The bill week 6-11 was excellent. Riccobono's horses, Musical Kleist, and Caldera scored. Attendance good. Week 13-18: Jackson Family, J. K. Murray and Clara Lane, Allen's monkey, Fuller, Rose and co., Besnah and Miller, Marguerite and Hanley, Trovollo.==Items: Plans are completed for a magnificent theatre on North Main Street. The lobby will be directly opposite the Wilbur Hotel, and it will be 125 feet long and 25 feet wide. The theatre proper will be 80 by 100 feet, and will seat 1,800. Ground will be broken in April, and the theatre will be ready in September.—Sheedy's Freebody Park Theatre will open in May.

BUTTE, MONT.—Family Theatre (Charles E. Alsop, mgr.): Okabe's Japanese Troupe have proved such a card that they are re-engaged week of 6. Bates and Ernest, Irving and Spillman, the De Monelos, Van Fossen and McCauley, Ellis and Paloma, and William Woolfall fill balance of programme.==Grand Opera House (Dick P. Sutton, mgr.): Barnold's dogs and cats, George W. Leslie, Ledegar, Fields and Harson, Little Mildred, the Andersons, and the Three Lyres.==The Arcade has joined the large majority. Although crowded to the doors, a straight 10-cent admission would not pay expenses.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): An excellent bill week 6-11 drew big houses. Those appearing were Bert Coote and co., Empire City Quartette, Ford and Gehrue, Keno, Walsh and Melrose, Greene and Werner, and the Three Ramoniers. Week 13-18: Papinta, Grace Cameron, Chrystal Herne, Nashville Students, Calcedo, Dillon Brothers, Mr. and Mrs. Jimmy Barry.==Corinthian (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The Devil's Daughter, presented by a good co., filled the house week 6-11. Tiger Lillies 13-18.

LANCASTER, PA.—Family Theatre (Eduard Mozart, mgr.): Very large houses ruled 6-11 and the following bill was well received: Una Clayton and co. in Not Her Husband's Wife, West and Williams, Mary Madden, Bell and Richards, Pamahasika's birds, and May Kennedy. For 13-18: Herbert B. Chesley and co., Brothers Armstrong, Dudley and Cheslyn, James B. Donovan, Chadwick Trio, and May Kennedy.==Item: H. L. Harriden, of Harriden Brothers, who was attacked with pneumonia while performing at Shamokin, has recovered, and returned to his home here 6.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.; Thomas J. Cash, res. mgr.): Week 6-11: Sisters Rappo, Sadi Alfarabi, Ferrell Brothers, the Gibsons, Dora Pelletier, Humes and Winslow, Conlin and Hastings, Paulo and Marlow. Fine bill and business.==Colonial (Weber and Rush, mgrs.; Barry O'Connell, res. mgr.): Week 6-11: Mazuz and Mazette, Alline's monkey, Harris and Cantwell, Stanley and Wilson, Libbie Arnold Blondell, Polly and Ethel Hazel, Tom Almond. Good houses.

LONDON, CAN.—London Vaudeville Theatre (C. W. Bennett, prop.; J. H. Aloz, mgr.): Week of 6-11: The Danovas, Powers and Freed, the Trillers, Martin and Ridgway, the Ogdens, Musical Goolmans, Emil Hoch, Jane Elton and co. made up a strong bill and drew largely. Coming 13-18: Delmore and Darrell, Allen and Delmain, Mr. and Mrs. Stewart Darrow, Four Emeralds, Three Jacksons, Emerson and Omega, Kimball Brothers, Campbell, Dillon and Campbell, Carlo's dogs.

JANESVILLE, WIS.—What was formerly the Riverside Rink, one of the largest and best buildings of its kind, has been leased by Earl Doty and Edward Connell, and remodeled into a vaudeville house. It will be called the West Side Theatre. It is on the ground floor and has a seating capacity of 1,000. The opening 6 was well attended and the following bill gave satisfaction: Drako's animals, Three La Moines, Mlle. Cleo, Harry Kaster, the Millers, and pictures.

MONTREAL, CAN.—Academy of Music (Sparrow Amusement Co., mgrs.): May Yohe and her vaudeville co. opened 6. Harrington the ventriloquist and Spaulding, "the Man with the Cuffs," were the chief features. Some of the other acts were disappointing.

VAUDEVILLE. | VAUDEVILLE.

CHAS. E. INNESS AND MAUDE S. RYAN

Vaudeville Feature Bennett-Moulton Co. Wilkesbarre, Pa., week March 13.

(Question)—"Say, boy, see if there is anything for us."
(Answer)—"Nothing startling on that matter as yet." "Shame on you."

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JOE, MYRA, BUSTER and JINGLES KEATON

This week at Poli's, Bridgeport. Hathaway's, New Bedford, to follow.
A few Summer weeks to let.

There are Joe, Myra, Jingles and Buster
The new addition in the cluster
To the family name adds lustre.
And the "auld man" needs all the kids he can muster.
For who knows the day he can't work like he "uster." (*Shine.*)
With regards to the table.
(AL W. MADDOX, of Maddox & Prouty).

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Offer "HELD FOR RANSOM."

The pronounced hit of the bill at the following houses—inquire of the management: Proctor's 5th Ave.; Proctor's 125th St.; Trent Theatre, Trenton; Empire, Hoboken; Hyde and Behman's, Etc. Address
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BERT HOWARD and LEONA BLAND

Presenting "THE STAGE MANAGER."

5 weeks in California, and 7 weeks to follow on Great Orpheum Circuit.
March 5 and 12, Orpheum, Los Angeles; March 19, travel; March 26 and April 2, Orpheum, Denver.

O. T. FISKE and NELLIE McDONOUGH

A FINE PAIR TO DRAW TO FOR A FULL HOUSE AT THE
PAVILION MUSIC HALL, London.

==Francais Music Hall (Sparrow Amusement Co., mgrs.): Week 6-11. Metropolitan Burlesquers. The Barlows and the Vauldings were both good. The rest of bill was hardly up to the average.

PEORIA, ILL.—Main Street (E. P. Churchill, mgr.): Week of 5-12: Frank Emerson, Doss and Mcdolny, Musical Bartletts, Halley and Meehan, Claire Maynard, and Walter E. Yant. Fine all around; tremendous business.==Weast (C. F. Bartson, mgr.): Earl and Wilson, McKinnon and Reed, Rossley and Rostelle, Grace Kohler, De Van Brothers. Excellent business; bill good.==Jacobs' (A. F. Jacobs, prop.): Good attendance.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): Week 6-12 included Eugene O'Rourke and Nellie Elting in Parlor A, Rooney's Street Urchins, Yackley and Bunnell, Kennedy and Rooney, Wandering Minstrels, Morrisey and Rich, Prevost and Prevost, and Lew Hawkins, all good. Week 13-19: Wright Huntington and co., Misses Delmore, Mr. and Mrs. Allison, Powers Brothers, Wood Brothers, Johnson and Wells, Add Hoyt.

LOUISVILLE, KY.—The offering at the Buckingham 5-11 was the Kentucky Belles. Aleen and Hamilton, Terry and Elmer, Reliance Quartette, Three Lugi Brothers, and Miss Jessico. Business good. The Utopians 12.==At Hopkins the same excellent business continues, the following appeared week 5-11: Prosper Troupe, Eleanor Falk, Phyllis Allen, Powers and May, Musical Keltons, Hennings, Lewis and Hennings, and Rose Stahl and co.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week Feb. 27-4, exceptionally good business with excellent bill, as follows: Carl Charles, Casad and De Verne, John and Nellie McCarthy, the Bernsteins, and Corinne. Carl Charles is a former Quincy boy and was given a cordial reception. The Bijou is fast winning its way into popularity by high-class bills and the distribution of toys and candies at the children's matinees.

MAHANOY CITY, PA.—Family Theatre (Harry D'Esta, res. mgr.): Business continues large. Good bill, includes the Pelots, Edward Rosser, Hariden Brothers, Rene Arnold, Hallman and Collins, and Haight and Dean. Week 13-18: Una Clayton and co., West and Lewis, Millership Sisters, Rado and Bertman, Rosser, Marshall, the mystic.==Item: Edward Mozart, general manager Pennsylvania Theatre Co., while here expressed himself as greatly pleased.

TROY, N. Y.—Rand's Opera House (M. Reis, mgr.): Milton Aborn's effort to install first-class vaudeville started off with the biggest kind of a success 6, as the house is filled at every performance, and much praise is due Fred Ward for the able manner in which he has managed the business. Paul Stevens, Doherty's poodles, Bandy and Wilson, Matthews and Harris, Kelly and Ashby, Frank Bush, and Eight Vassar Girls gave satisfaction.

BLOOMINGTON, ILL.—Castle Theatre (Gillingham Brothers, mgrs.): Week of Feb. 27: Musical Bartletts, the Lippencotts, Wava Cummings, G. R. Bookout, Lawson and Curtis, James W. Thompson, the Be-Anas. Excellent bill; large business. Week of 6: Adams Duo, Charles Heclow, the Carrays, J. C. Fox, Leonard and Drake, Early and Lake, Wava Cummings.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): F. Miller Kent in Just Dorothy made an instant success 6-11. Others were: Fannie Rice, Three Madcaps, McCue and Cahill, Gracey and Burnett, Violet Dale, Cliff Gordon, and Flood Brothers. For week of 13: Bellman and Moore, Eight Vassar Girls, Gavin and Platt, Musical Craigs, the Brittons, Tom Almond, Kaufman Troupe.

WORCESTER, MASS.—Park (Alf T. Wilton, res. mgr.): Pauline Hall scored a hit 6-11 to crowded houses. Others were: Monroe, Mack and Lawrence, Jules and Ella Garrison, Paul Barnes, Lorraine and Gaudy, Spisselle Brothers, and Mack and Nat Gill. Week of 13: Fanny Rice, Ward and Curran, Burke and Dempsey, Matthews and Harris, Rosa Lee Tyler, Lavelle and Grant, Russell and Tyllyne.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Another all-star bill week 6, including the Fraser Family, Slater and Williams, Julian D. Eltinge, the Zancigs, O'Brien and Havel, Elizabeth Murray, Ward and Curran, and the Elgonas to capacity. Week 13: Rice and Prevost, Edmund Day and co., Three Drummonds, Treloar, Misses Delberg, Jack Irwin.

MINNEAPOLIS, MINN.—The Orpheum Road Show proved about the best bill yet seen here. It consists of McIntyre and Heath, Smirl and Kessner, the Madcaps, Clarice Vance, the Latonas, Spessardy's bears and ponies, and the Great Buckner.==The Unique had Conkey, the Savoys, Lyle La Pine, Three Graces, Two Fowlers, Frances Bower, and Jansen, Hehr co.

DES MOINES, IA.—The Bijou (Fred Buchanan, mgr.): Large crowds continue. Week 6-11: Royal Japanese Troupe, Maceo, Charles and Minnie Burroughs, Monte O'Neil, Sims, Mr. and Mrs. Jack, Edith Richards. Week 13-18: Loveland Family, Hammond and Forrester, De Velda and Zeeda, Amy and Doc, Gardner, West and Sunshine.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.): Week 6-11: Wilton Brothers, Avery Strakosch, Zobedie, Cook and Hayes, Fuller, Rose and co., Bruce and Daigneau, Harris and Sidman. Same big business. For week of 13-18: Mr. and Mrs. Gardner Crane, Petching Brothers, Joe Flynn, Carter and Bluford, Rice and Elmer.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Co. week ending 11, included Four Rianos, Maxwell and Dudley, Delberg Sisters, Vera King, Gregory and Wood, Madell and Corbley. Special attraction for week 13-20: Charmion, the Imperial Japanese Guards, and Sutton and Sutton.

SALT LAKE CITY, U.—At Utahna Theatre week of Feb. 27 the principal attraction was Ben Mohammed's Arabs, who are very popular here. I was pleased to meet again Hadgi Cherriff, who is the chief.==Bon Ton: William J. Whalen, Lorraine and Caine, Albert Leonard, Baby Hutchinson, the Pampins, Helen Lewis, Caesar and Lewis.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): A large attendance and excellent bill prevail at this house. The features for 6-13 are: Lydia Yeamans-Titus, Musical Avolos, Louise Dresser, James F. McDonald, Jack Norworth, Lindsay's dogs and monkeys, May Vokes and co., and the pictures.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week 6: Spalding Brothers, Ash and Phillips, Sunderland and Fooda, Harry Lando, Webster and Moriarty, Alex Wallace, Mae Collins. Good business. Friday evening, 3, was Eagles' night. Manager Capron decorated the theatre.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Mr. and Mrs. Franz Ebert and co., Misses Worden, Archer and George, Carr and Yule, Chadwick Trio, Dudley and Cheslyn, the Molassos, Melvin Trio, C. W. Williams, and Hilda Hawthorne 6-11. Good houses.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 6-11: Hurley Sisters, Carroll and Baker, Harry L. Reed, Laura Martiere, Emily Sawyer, Lillian Hall, James D. Proudlove; capacity business.==Casino (Gilbert De Vone, mgr.): Gaiety Girls Burlesquers 6-11; excellent houses.

PORTLAND, ORE.—Grand: Dan Mason Sylvester, Jones and Pringle, Palmer and Robinson, Charles and Edna Harris, Morrell and Evans, Alf. Bonner.==Star: Ascot, Eddie and co., Ione, Washer Brothers, Hanson and Drew, Mardo, Nellie Emerson, Arthur Jackson.

WINNIPEG, MAN.—Unique (Nash and Burrows, mgrs.): Three Rays, Connie May, Illustrated songs, and biograph week Feb. 27-4.==Dominion (M. Kyle, mgr.): Cliff, Dean and co. were the topliners week 27. Tenaka's Japs, Freeze Brothers, Russell and Lake, Campbell and Johnson also pleased.

RACINE, WIS.—Bijou Theatre (W. C. Fiede, mgr.): Capacity business continues. Bill Feb. 27-4: Victoria and Mack, Master Slater, McGinnis and McGinnis, Gracie Rohler, the Great Gaza, Marshall and Ervine, Foster and Henderson, Adams Duo, and pictures.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): Liquid Air was a drawing card Feb. 28-4. Bill 6-11: Original Nashville Students, Ben Welch, Potter and Hartwell, Nelson and Milledge, Kennedy and Evans, Rose Carlin, and the Jackson Family. All pleased.

DOVER, N. H.—Bijou (Charles Fredericks, mgr.): Fox and Ward, Baby Dilkes, La Rex, Dilkes and Dilkes, Helen Parr, and the baby elephant pleased good business week Feb. 27-4. For week 6-11: Charles Kenna, the Macks, Alice Thornton, the Stanleys, and Professor Frederick.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 6-11: Magic Kettle, Jack Theo Trio, Adams and Drew, the Hollands, Nellie Florede, Golden Gate Quintette, Steeley, Doty and Coe. Capacity houses; good bill.

RICHMOND, IND.—New Phillips' Theatre (O. G. Murray, mgr.): The New Phillips' Theatre opened 6 with vaudeville. Three performances daily.==GENNETT THEATRE (Ira Swisher, mgr.): Vogel's Minstrels 3 pleased very good business.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): The Three Keatons, Mortimer and Duryea, Scott Brothers, Marlow, Plunkett and co., Davis and Wilson, Pierce and Maizie, and Mr. and Mrs. George H. Wilson are pleasing good audiences 6-11.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Transatlantics Extravaganza co., headed by Alex Carr, 6-11 to good houses. Olio: Tsuda, Murphy and Brown, Adele Purvis Onri, Gillette Sisters, and Warsaw Brothers. Indian Maidens 13-18.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): Henry Lee, Bimm, Bomm, Brrr, Mason-Keeler co., White and Simmonds, Brandow and Wiley, Sullivan and Pasquelina, and Revere Sisters pleased 6-11.

LOWELL, MASS.—Casto (Al. Haynes, mgr.; Frank G. Mach, local mgr.): Week 6: Jewell's Manikins, Crouch and Richards, Brooks Brothers, Majestic Trio, Kennedy and Quatrelli, Addison Hoyt, Rose Jeannette, Robert B. Chesley and co. Good houses.

JOLIET, ILL.—Grand (L. M. Golberg, mgr.): Week 6-12: Dixon, Burt and Leon, Salora, Ferguson and Passmore, John and Lottie Burton, Wayne La Mar.

LA CROSSE, WIS.—Bijou (W. F. Gallagher, mgr.): Eddie Mack, Wilson and Demonville, J. R. Kerr, Cameron and Toledo, and Kippy drew good houses week ending 5.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Weber's Dainty Duchess 2-4. Good performance to large houses. Woodhull's High Rollers co. 6-8. Performance and houses good.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Al. Reeves' co. 2-4; excellent business; fair co. New York Stars 6-8; big business; pleased. High Rollers 9-11.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co., mgrs.): The bill 6-11 was Bentham and Freeman, Juvenile Tossing Austins, Arthur Sampson, Mons. Dubec's Circus. Good bill; capacity houses.

AKRON, O.—Unique Theatre (Achille Phillion, mgr.): Delmore and Darrell, Belle C. Stewart, Guy Stone, Chris Clinton, J. A. O'Rourke and co. satisfied fair business 6-11.

AURORA, ILL.—Bijou (J. C. and M. Morris, owners): Business is gaining. Week of 6-12: Joseph C. and Millie Morris, Paddy Shea, Hilton Griswold, William and Medray McCabe.

OTTUMWA, IA.—Market Street Theatre (B. Christy, mgr.): Mr. and Mrs. Jack, Charles Frosto, Dell and Vonda, and Stock co. pleased week 6-11.

CORRESPONDENCE

(Continued from page 6.)

Stock co. 20-25. Gorton's Minstrels 30. 'Way Down East April 1.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Little Outcast 6-8; fair houses; co. pleased. Fatal Wedding 9-11. Girl of Streets 13-18. Chester De Vonde co. 20-25.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Fatal Wedding 6-8; satisfactory business; good co. A Wife's Secret 9-11. When Women Love 13-15.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): May Yohe Vaudeville co. 2-4 drew well; fair performance. McFadden's Flats 6, 7, pleased good houses. Ethel Barrymore in Sunday 8; most enthusiastic reception; large audience; delightful performance; excellent support. Candida 9. Mummy and Humming Bird 10, 11. Cingalee 17, 18. Annie Russell 22.——EMPIRE THEATRE (H. R. Jacobs, mgr.): Younger Brothers 2-4 pleased big business greatly. May Fiske Stock co. 6-11; big houses; satisfactory performances. Span of Life 13-15. Out of Fold 16-18.——ITEMS: Work on Dreamland Park here is progressing finely. Manager Robert F. Walker and General Representative Roy Crandall, of Park Circuit, were here 7 and arranged for much larger force of workmen. This amusement enterprise is being constructed upon quite elaborate scale and will form important Summer attraction. Prominent features will be large outdoor vaudeville theatre and two circus rings; also circus platform. Opening announced May 27. GEORGE W. HERRICK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Darkest Russia 6-8; fairly good houses; co. commendable. Sign of Cross 9-11; fine attendance. Show Girl 13-15. McFadden's Flats 16-18.——BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Out of Fold attracted good audiences 6-8, and deservedly; co. good. Gunner's Mate pleased snug attendance 9-11. Dora Thorne 13-15. Nobody's Darling 16-18.——LYCEUM THEATRE (M. E. Wolff, mgr.): Yankee Consul 7, 8; large audience. County Chairman 10, 11; good. Ezra Kendall 17, 18.——ITEM: Vaurenne Franklyn, who has been seriously ill in this city for several weeks, has resumed her position as leading lady with the Out of the Fold co. John Brinsley, the original leading man, rejoins the same co. here. J. W. CARRUTHERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Raymond Hitchcock in Yankee Consul 6; S. R. O. Elks' Minstrels drew big house 7. County Chairman 8, 9. Maid and Mummy 10, 11. Hickman's Yiddish co. 12, 13.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Two Little Waifs pleased good audiences 2-4. Gunner's Mate attracted well 6-8; good co. Out of Fold 9-11. Nobody's Darling 13-15. Dora Thorne 16-18. BASTABLE THEATRE (H. A. Hurtig, mgr.): Holy City 2-4; fair business. Sign of Cross 6-8; mediocre attendance. Darkest Russia 9-11. McFadden's Flats 13-15. Vaudeville 16-18.——ITEM: George Chenet, a Syracuse boy, was here 6-8 ahead of McFadden's Flats. E. A. BRIDGMAN.

ELMIRA.—ITEMS: Talk is again revived of erection of new theatre and hotel at corner of Main and Gray streets.—When New Lyceum is completed in course of few weeks it will give Elmira but one legitimate theatre, whereas, previous to fire which destroyed them, it has always supported two. If built, new theatre will be open to independent attractions.—Business men of Oneida, N. Y., have organized for purpose of building new theatre there.—Alexander Spencer has joined Isle of Spice. J. MAXWELL BEERS.

NEW ROCHELLE.—THEATRE (E. P. Does, mgr.): May Irwin Feb. 25 filled house and turned them away; greatest satisfaction. Archie Boyd heading Grau's Vaudeville 2; fair business; pleased. Ezra Kendall 4; good house; everybody happy. Village Parson 9. Charles Grapewin in Awakening of Mr. Pipp 11. Francis Wilson 13. In Shadow of Darkness 17. De Wolf Hopper in Wang 18. Isle of Spice 20. May Fiske co. 21-25. Maid and Mummy 30.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Cecil De Mille and well balanced co. in Lord Chumley 3; performance excellent; deserved better house. Candida 4; very pleasing performance; poor house. Jere McAuliffe co. 6-11; good business. Plays first half: Young Wife, Between Love and Duty, Shamus O'Brien; performances pleased. Hadley's Pictures 23. Himmelein's Ideals 27-April 1 (except 31). Frankie Carpenter Stock co. 3-8.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Guy Brothers' Minstrels Feb. 28; some good features; as whole proved rather poor performance; fair house. Fenberg Stock co. opened 6-11 with Beware of Men; best satisfaction of any repertoire co. ever seen here; capacity. Other plays: Not Guilty, Queen of White Slaves, On Stroke of Twelve, Fallen by Wayside, Dealers in White Women, Young Heiress, Debt of Honor, Little Red Riding Hood. May Fiske Comedy co. 13-18.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): Eben Holden Feb. 27; good co.; poor business. Bertha Galland in Dorothy Vernon 28; excellent co.; very good business. Elks' Female Minstrels (local) 1, 2; very good; S. R. O. Sign of Cross 4; good co.; poor business. James Kennedy co. 6-11. Village Postmaster 9. Royal Slave 13. Moonshiner's Daughter 14. When Women Love 15. Devil's Lane 17. Struggle for Gold 18.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Katzenjammer Kids 4; good business; fair performance. Clara Turner co. opened 6-11 with At Cosy Corners to S. R. O. Other plays: Roanoke, Why Men Tempt Women, Alone in Greater New York, Sorceress, Mill Girl's Honor, Japanese Peach Blossom, Her Wedding Bells, Foxy Grandpa's Kid; co. fair. Peck's Bad Boy 13. Ward and Vokes in Pair of Pinks 14. Fenberg Stock co. 15.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Champlin Stock co. 6-11; excellent business. Plays: Wormwood, Jim the Westerner, Runaway Wife, Seven Seventy Seven, By His Royal Command, In Heart of New York. Maid and Mummy 13. Ezra Kendall 16.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): Holy City 11; fair business. Klark-Urban co. 13-18. Show Girl 17.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Eben Holden 1; good business and performance. Madame Schumann-Heink in Love's Lottery 2; business best in history of house. Village Postmaster 3; good business and performance. Royal Slave 4; good performance; business satisfactory. Liberty Belles 9. Lord Chumley 10. Moonshiner's Daughter 11.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): May Fiske co. Feb. 28-4; satisfaction; large crowds; biggest business of any repertoire co. in history of house. Plays last part: Queen of Shantytown, Hawkshaw the Detective, Thelma. Maid and Mummy 7; S. R. O.; good satisfaction. Candida 10. Two Married Men 16. Peck's Bad Boy 18. McAuliffe Stock co. 20-25.

ONEIDA.—MUNROE (E. J. Preston, mgr.): Candida 3 came on short notice to fair business; co. and performance well liked. Noble Outcast 4; very poor co.; fair house. McFadden's Row of Flats 11. Holy City 15. Galvin's Comedy co. 20-22. Country Girl 30. Sign of Cross April 3. Missouri Girl 15.——ITEM: May Hillman is organizing repertoire co. to open here April 24.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Ethel Barrymore 7 delighted capacity. Maid and Mummy 8; fine audience; co. good. Mummy and Humming Bird 9; fine house. At Risk of His Life 10, 11.——LYCEUM THEATRE (Burns Gillam, mgr.): Mortimer Snow Stock co. 6-11 in Monte Cristo; good houses. Robert Emmet 13-18.

CORNING.—OPERA HOUSE (Wallace and Gillmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Klark-Urban co. 6-11; good business and co. Plays: Devil's Wife, Cowslip Farm, Across the Desert, Way of Wicked, Dora Thorne, Doctor's Crime. Sign of Cross 14. Royal Slave 18. Miss Bob White 21. Peddler 24.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Johnny Galvin and co. in Wild Rose 4; large and pleased audience. Himmelein's Ideals 6 in King of Desert to S. R. O. Candida 7 changed to later date. Bennett-Moulton co. 13-18. Holy City 22. Eugenie Blair 23. Peck's Bad Boy 25.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Chester De Vonde co. in Doomed, Scarlet Z, Last Days of Pompeii, Fatal Kiss, Great Medical Mystery Feb. 27-4; big houses. Holy City 6; good business. Under Southern Skies 7; well attended. Sharpley Stock co. 8-11 opened to crowded house. Himmelein's Ideals 13-18.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Royal Slave 2; very fine performance; big house. Moonshiner's Daughter 6; fair performance and business. Hook and Ladder Minstrels (local) 13, 14. New York Day by Day 20. Country Girl 24 canceled. Holy City 31. Missouri Girl April 6. Vaudeville co. 15.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Katzenjammer Kids 3; matinee large; evening fair; co. and performance fair. Mummy and Humming Bird 8; fair business despite bad weather and Ash Wednesday; superbly staged and played. Two Married Men 14. At Risk of His Life 15. Silver Dagger 16.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Liberty Belles 3; good attendances; pleased. Gunner's Mate 4; large audiences; seemed to please. County Chairman 7; capacity; excellent entertainment. Ethel Barrymore 9; large audience; good performance. McFadden's Flats 10.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): Eben Holden 3; S. R. O.; performance very good. Liberty Belles 8; good performance; crowded house. Factory Girl 11. Sign of Cross 17. Murray and Mackey Stock co. 20-25. Holy City April 1.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Katzenjammer Kids 1 satisfied good houses. Liberty Belles 2; fair house; pleasing performance. McFadden's Flats 9. James Galvin Comedy co. 10, 11. Vernon Stock co. 13-18. Piff, Paff, Pouf 21.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Peck's Bad Boy 3; rather light business. Under Southern Skies 4; excellent houses; good performance. Holy City 7; capacity; audience well pleased. Lord Chumley 9.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Charles K. Champlin Stock co. Feb. 27-1; S. R. O. every performance; all records broken for attendance. Plays last half: Jim the Westerner, Runaway Wife, Only a Private, In Heart of New York. Holy City 29.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Nat C. Goodwin in Gilded Fool 4; good house; Mr. Goodwin admirable; support weak. Bennett-Moulton co. 6-11 opened with Daughter of People; well balanced co. Henry Horton in Eben Holden 13. Mummy and Humming Bird 14.

FISHKILL.—ACADEMY OF MUSIC (C. G. Robinson, mgr.): Katzenjammer Kids 7; co. and business fair. Black Burlesquers 8 failed to appear. Peck's Bad Boy 14. New York Day by Day 16. Howe's Pictures 22. Othello 28.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Under Southern Skies 2; good house; excellent co. Factory Girl 10. Liberty Bells 11. Aristocratic Tramp 15. Peddler 18. Emory Stock co. 20-25 canceled. Burgomaster 28. Missouri Girl 30.

WARSAW.—NEW FARNUM THEATRE (D. M. Cauffman, mgr.): When Women Love 3; good satisfaction; fair business. Holy City 9. McNair Hose co. Minstrels (local) 14. Peddler 20. Missouri Girl April 3.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Eben Holden pleased fair house 6. Cecil De Mille in Lord Chumley 7; most satisfactory performance; fair business. Great Browning 9-11. Sign of Cross 16. Mamie Fleming co. 20-25.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Under Southern Skies 6; S. R. O.; co. failed to please. Peck's Bad Boy pleased good house 8.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): Peck's Bad Boy 2; fair business. When Women Love 7; fair business. Royal Slave 17. Star Spectator co. 21.

LYONS.—MEMORIAL THEATRE (Bent. C. Ohmann, mgr.): Eben Holden 7; good co. and business. Mamie Fleming co. 13-18. Stetson's U. T. C. 22 canceled for later date.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): Village Postmaster 6; good performance; fair house. When Women Love 9. Sign of Cross 11. Struggle for Gold 14.

HERKIMER.—GRAND OPERA HOUSE (Ben Schemer, mgr.): Mother Goose (local) 1; largest house for amateur production; gross receipts $350. Miss Bob White 30.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Vernon Stock co. Feb. 27-4; fair business and co. Johnny Galvin Comedy co. 6-8. Maid and Mummy 9. Howe's Pictures 15. Holy City 18.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): McFadden's Flats 8; large business. Her First False Step 11 pleased good audience. At Risk of His Life 12. Ward and Vokes 16. New York Day by Day 17.

WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): Moonshiner's Daughter 1; good business; excellent satisfaction.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Eben Holden 9; good house and performance.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Cecil De Mille in Lord Chumley 6; good performance and business.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): When Women Love 2; good house and co. Holy City 10. Peddler 21.

NORTH CAROLINA.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cromer, mgr.): Kersands' Minstrels Feb. 27; troupe and business good. Paige Comedy co. 9-11. Thomas Jefferson 14. Volunteer Organist 17. Runaways 23.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.): Kersands' Minstrels 3; good business; performance satisfactory. Texas 7; small business; performance good.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): Kersands' Minstrels 6; packed house. Thomas Jefferson in Rip Van Winkle 10.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, mgr.): Poor Mr. Rich 4; poor co. and business. Paige Comedy co. 6-8.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Virginian, with Dustin Farnum, Feb. 27; S. R. O.; well pleased house. Old Clothes Man 10. Bonnie Brier Bush 14. Crisis 18. Tom Marks co. 20-25 (except 23). Paul Gilmore 23. Helen Grantley 29.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): George M. Cohan in Little Johnny Jones 2; bright and lively performance; excellently presented; good co.; fine business. Tim Murphy in When a Man Marries and Two Men and a Girl 3, 4; unusually meritorious little plays; capably handled throughout; business only fair. Edward Morgan in Gentleman from Indiana 6; rather disappointing dramatization of fine story, but finely played by star and excellent support; good house. Isle of Spice 15. Rose Coghlan 16.——NATIONAL THEATRE (Gill Burrows, mgr.): Russell Brothers in Female Detective 2-4; highly entertaining; big stars and equally good co.; excellent business. York State Folks 6-8; one of best of all rural plays; fully appreciated by fine business. Terry McGovern in For Fame and Fortune 9-11. Smart Set 13-15. LUCIEN A. SOWARD.

URBANA.—CLIFFORD THEATRE (Eduard Clifford, mgr.): Fatal Wedding 2 pleased fair house. Side Tracked 6; fair business; best of satisfaction. Minister's Sweethearts 17. WILLIAM H. McGOWN.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Bertha Galland and good co. in Dorothy Vernon 4; finished and pleasing performance; business good. Corse Payton's Stock co. 6-11; fine business; satisfaction. Two Orphans (all-star cast) 16. Wayward Son 17. Joseph Hart and Carrie De Mar 19. Daniel Sully 20.——PARK THEATRE (Frank Burt, lessee): Show Girl 6-11. From Rags to Riches 13-15. For His Sister's Honor 16-18. Little Church Around Corner 20-22. Frederick Warde and Kathryn Kidder in Salammbo 25. Isle of Spice 27-29. Girls Will Be Girls 30.——ITEM: F. E. Johnson arrived here this week to take charge of Park for Frank Burt.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moore, mgr.): Drummer Boy of Shiloh (local) Feb. 20-22; big business. Hot Old Time 23 pleased fair house. Human Hearts 24 pleased good business. Sultan of Sulu 25; capacity; many turned away; splendid co. and performance. Sign of Cross 28; good business. Little Homestead 4 pleased big houses. Bertha Galland in Dorothy Vernon (Elks' benefit) 6; packed house; delighted. Quincy Adams Sawyer 10, 11. Cook-Church Stock co. 13-18 (except 17). Yankee Consul 17. Marie Wainwright 20. Capt. Jack Crawford 21. Hart and De Mar in Mama's Papa 23. Isle of Spice 25.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Seminary Girl Feb. 28; very pleasing performance; good house. Porter J. White in Faust 4; fair audience. Prince of Pilsen 7. Daniel Sully 10. Beauty Doctor 14. Frederick Warde and Kathryn Kidder 17. Sho-Gun 24. Missouri Girl 25.——ITEM: J. Francis Dooley, of Seminary Girl, sustained badly sprained ankle by falling down his dressing-room stairs, but pluckily insisted on playing his part, although he was unable to leave with co. next day, having aggravated his injury by doing his dancing specialty.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Prince of Pilsen 1; S. R. O.; excellent performance. Otis Skinner in Harvester 2; large house; performance artistic; supporting co. best seen here this season. Vogel's Minstrels 4; large houses; performances satisfactory. Sam Du Vries Stock co. 6-11 opened to crowded house in Struggle with Life; good performance. Other plays: Outcast Slave, Debt of Honor, Night Before New Year's, Reaping the Harvest, Robert Emmet, King of Tramps. Isle of Spice 13. Minister's Sweethearts 16.

PORTSMOUTH.—GRAND OPERA HOUSE (C. F. Higby, mgr.): Bennett-Moulton co. opened Feb. 27-4 in Daughter of People to good business. Other plays: Outcast of Society, The Fatal Coin, Ezra Dexter, Lyndon Bank Robbery, Child of Streets, Side Lights of Gotham; good co.; pleasing performances; business fair. Old Cross Roads 6 pleased fair business. Country Kid 7; very ordinary performance; light business. Howe's Pictures 11. Marie Wainwright in Twelfth Night 13. Devil's Auction 16. Why Girls Go Wrong 17. Diplomacy 18.

CANTON.—GRAND OPERA HOUSE (W. C. Barber, mgr.): Wilton Lackaye in Pit 2; very fine play; enjoyed by big house. Primrose's Minstrels 3; stage settings grand feature; generally A1; enjoyed by large audience. Prince of Pilsen 6; S. R. O. at premium; entirely satisfied house. Minister's Sweethearts 8; fair house; funny play. Gentleman from Indiana 9. Daniel Sully 13. Two Orphans 15. Warde and Kidder in Salammbo 17. Seminary Girl 18.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Side Tracked 2; topheavy house; fair co. Too Proud to Beg 4; large houses; satisfactory performances. Down by Sea 5 pleased usual big Sunday business. Royal Chef (return) 8; good house; very good performance. Missouri Girl 11. Why Girls Go Wrong 9. Fritz and Snitz 12. Isle of Spice 17. Minister's Sweethearts 19. Sho-Gun 22. Girls Will Be Girls 23. English Daisy 25. Strollers 26.

COSHOCTON.—SIXTH STREET THEATRE (Joe Callahan, mgr.): Out of Fold Feb. 28; business and co. fair. Mary Emerson in His Majesty and the Maid 1; performance fine; business good. Down by Sea 4; fair co.; good house. Little Homestead 8; good co.; poor business. Minister's Sweethearts 9. Elks' Minstrels (local) 16, 17. Beauty Doctor 21. Real Widow Brown (return) 24. Aristocratic Tramp 28. York State Folks 30.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): Little Johnny Jones Feb. 28; capacity; Charles J. Gebest, musical director, presented with a gold, diamond studded, watch, his native town. Her Only Sin 1; topheavy house. Last Rose of Summer and Minister's Son (double performance) 4. From Rags to Riches 6. Harvester 7; large, well pleased audience. Prince of Pilsen 9. Down by Sea 11. Factory Girl 13. Arizona 15. Two Orphans 17.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Beauty Doctor Feb. 27; fair business; big hit here. Elks' Minstrels (local) 28, 1; best home talent performance ever given by lodge. Prince of Pilsen 3; S. R. O.; best music, swellest chorus of anything which has yet appeared here. New Minister 7. Way of Transgressor 9. Peddler 11. Van Dyke-Eaton co. 13-18.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Little Homestead pleased good business 1. Her Only Sin drew well 2; good performance. Chinese Honeymoon 4; S. R. O.; performance only fair. From Rags to Riches 7. Royal Chef 9. Minister's Sweethearts 11. Arizona 18. Louis Mann 21. Beauty Doctor 23. Babes in Toyland 24. Robert Mantell 28.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Beauty Doctor 1; large audience; very appreciative. Too Proud to Beg 2 pleased light business. Side Tracked 4; two good houses. Arizona 9. Mason and Mason in Fritz and Snitz 10. Why Girls Go Wrong 11. All-Star Cast in Two Orphans 13. Chinese Honeymoon 14. Diplomacy 17.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Quincy Adams Sawyer 1; good business. Chinese Honeymoon 3; fair house; very poor co. Wilbur Mack Stock co. 6-11 (except 8). Plays: Grit the Newsboy, Under a Shadow, Idaho, True Irish Gentleman, Mr. West from East. Prince of Pilsen 8. Arizona 13.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Bertha Galland 8; co. and performance good. Minister's Sweethearts 10. Human Hearts 11. Corse Payton's Stock co. 13-18. Fortune Teller 15. Joseph Hart and Carrie De Mar 20. Isle of Spice 22. Wayward Son 24. Struggle for Gold 25. Babes in Toyland 27. Beauty Doctor 28.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Phillip Jackson co. 2-4; big business. Plays: Dangers of Great City, Down Mobile, Was She Guilty, Uncle Daniel. Howe's Pictures (return) 8.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Fortune Teller 2 pleased capacity. Why Girls Go Wrong 16. Strollers 29.

SANDUSKY.—GRAND OPERA HOUSE (Singler and Smith, mgrs.): Fabio Romani pleased fair sized audience 4. Lady of Lyons 6 did well. Chinese Honeymoon 9. Harrison J. Wolfe in Open Gate 13. Two Orphans 16. Beauty Doctor 18. Dr. Jekyll and Mr. Hyde 20. Liberty Belles 23. Moonlight Maids 29. Girl from Kay's 30.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Porter J. White in Faust Feb. 28; fair business and performance. Show Girl 3; not up to expectations; few good specialties; fair house. Wilton Lackaye in Pit 4; best of satisfaction; record breaking business. Chinese Honeymoon 11. Beauty Doctor 13. Seminary Girl 16. Michael Strogoff 20. Liberty Belles 22.

NILES.—NEW VERBECK THEATRE (Verbeck Amusement Co., gen. mgrs.; A. C. Irons, local mgr.): Factory Girl Feb. 23; poor co.; good house. Out of Fold 1; excellent co.; pleased poor but appreciative audience. Dr. Jekyll and Mr. Hyde 4; poor co. and business. Porter J. White in Faust 8. Little Homestead 11.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Under Southern Skies Feb. 24; very large house; excellent attraction; receipts, $496.50. Our New Minister 2; S. R. O.; receipts, $738.75. Our New Minister (return) 6; good business; receipts, $587.50; one of best attractions seen here this season; co. very evenly balanced. Beauty Doctor 16.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Two Merry Tramps Feb. 28 failed to please large house. Minister's Son 7. Dr. Jekyll and Mr. Hyde 11 failed to appear. Denver Express 14. In Depths of Old (local) 15, 16. Country Kid 17.

BELLEFONTAINE.—GRAND OPERA HOUSE (Thompson and Whitehill, mgrs.): Uncle Josh Spruceby Feb. 27; fair co.; good band; fair business. Brothers Byrne in Eight Bells 1; capacity; excellent co.; pleased. Side Tracked 7. Old Arkansaw 8. Way of Transgressor 11.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Little Homestead 9. Arizona 17. Corse Payton Stock co. 20-25. Struggle for Gold 30. Why Girls Leave Home April 1. York State Folks 4. Devil's Auction 7. Romance of Coon Hollow 11. Rivals 13.

AKRON.—NEW COLONIAL THEATRE (Uly S. Hill, bus.-mgr.): Primrose's Minstrels 2; good co.; medium attendance. Pit 3; enjoyed by large audience. Daniel Sully (return) 14. Seminary Girl 17.——ITEM: Commencing 13 Unique Theatre will play attractions booked at Grand, recently burned.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Minister's Son 2; very good performance; deserved capacity; fair attendance. Down by Sea 8; fair performance and business. Why Girls Go Wrong 15. Faust's Minstrels 23.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Chinese Honeymoon 2; good house; co. only fair. Why Girls Go Wrong 7; fair attraction; light house. Daniel Sully 9. Two Orphans 11. Seminary Girl 15. Hooligan's Troubles 17.

CADIZ.—OPERA HOUSE (E. M. Brown, mgr.): Ragged Hero 1; fair business; good co.; only failed to please because would not put up their scenery. Two Merry Tramps 6; good business; audience well pleased. Human Hearts 13.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Cinderella (local; benefit of City Hospital) 6, 7; capacity; good performance. Hooligan's Troubles 20. Lady of Lyons 24. Real Widow Brown 27.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Her Only Sin 3; good co.; would have been larger audience if name of play had not been so "lurid." Union Stock co. 11. Arizona 16. Beauty Doctor 24.

DELPHOS.—SHEETER'S OPERA HOUSE (F. A. Staup, mgr.): My Wife's Family 2; good co.; S. R. O.; receipts, $340.75. Arizona 7; good co.; S. R. O.; receipts, $367.75. Robert Downing 11. Lady of Lyons 14.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Down by Sea 2; small house; good performance. Two Merry Tramps 4; good performance and business. Little Homestead 7. Galvani, hypnotist, 10, 11. Wilbur Mack co. 13-18.

CANAL DOVER.—HARDESTY THEATRE (W. H. Cox, mgr.): Down by Sea 3; good house and performance. From Rags to Riches 8. Daniel Sully (return) 11. Denver Express 18. Princess Chic 21. For Fair Virginia 25.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Faust 2; full house; good co. Chinese Honeymoon 10. Beauty Doctor 17. Liberty Belles 24. Little Homestead 27. Aristocratic Tramp 31. Strollers April 6.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Josh Spruceby 1 pleased fair house. Faust 3 satisfied good audience. Missouri Girl 9. Old Arkansaw 16.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Minister's Son 3; excellent co. At the Old Cross Roads 7; good house; [illegible] Down by Sea 11. Arizona 14. Strollers 3[illegible]

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Patten and Perry Comedy co. [illegible] 24; well filled house; good co. Country Kid [illegible] Fair Virginia 13. Hooligan's Troubles 27.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Little Homestead [illegible] 2; good co.; pleased large audience; fair [illegible] Two Merry Tramps 10. Bell Ringers 1[illegible]

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Why Girls Go Wrong 3 failed to please fair house. Mikado (local Elks) 7. Way of Transgressor 10. Murry Comedy co. 13-18.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgrs.): Minister's Sweethearts 7; fair business; good satisfaction. Hooligan's Troubles 10. Wayward Son 18.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Fortune Teller 6; large and well pleased audience. For Fair Virginia 14. Faust's Minstrels 23. Hooligan's Troubles 28.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): At Old Cross Roads 8. Royal Chef 10. Louis Mann 17. Devil's Auction 21. Wizard of Oz 23. Faust's Minstrels 29. Martin's U. T. C. 30 canceled.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walburg, mgr.): Our New Minister (return) 9. Why Girls Go Wrong 10. Mason and Mason in Fritz and Snitz 11. Seminary Girl 13.

BOWLING GREEN.—CHIDESTER THEATRE (J. F. Hutchinson, mgr.): From Rags to Riches 2 pleased good house. Peddler 10. Isle of Spice 11. Why Girls Leave Home 29.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Old Arkansaw 6; fair house; well pleased. Missouri Girl 15.

MINERAL CITY.—DAVIS OPERA HOUSE (E. G. Gensemer, mgr.): Caught in Web 8 failed to appear. Uncle Hez 10 canceled. Denver Express 25.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Our New Minister 3 delighted large audience; fine performance. Beauty Doctor 15.

CARROLLTON.—GRAND OPERA HOUSE (Two Kemerers, lessees and mgrs.): Little Homestead 6; largest house for one-night stand in history of house.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Down by Sea 7; fair business and co. Arizona 10.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): To Die at Dawn 13. Country Kid 16. Orphan's Prayer 20. For Fair Virginia 23.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Rudolph and Adolph Feb. 26 pleased good house. Kings and Queens Burlesquers 3; poor performance; fair business. Polmatier Sisters Musical co. 8. Madame Mantelli and co. 9.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Rudolph and Adolph Feb. 27; light business. Shore Acres 2 pleased fair audience. Florence Roberts in Zaza 3; well received; good business. Marriage of Kitty 5; fair business; rain.

OREGON.

LA GRANDE.—STEWART'S OPERA HOUSE (D. H. Stewart, mgr.): Your Neighbor's Wife 2; packed house; good co. Mahara's Minstrels 13.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Charles B. Hanford in Othello 3; big business; excellent co.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Aubrey Stock co. Feb. 27-4 (except 3); good business. Babes in Toyland 3; S. R. O.; excellent co.; audience greatly pleased. Woodland 6; excellent co.; large house; audience delighted. Sambo Girl 7 canceled account illness of Eva Tanguay; great disappointment for local Press Club, under whose auspices she was to appear. Louis Mann in Second Fiddle 8; fair house; play and performance satisfactory. Two Johns 9; fair business. Nance O'Neil in Magda 10. Bunch of Keys 11. Desperate Chance 13. Gunner's Mate 14. 'Way Down East 15. Human Hearts 16. Katzenjammer Kids 17. Mama's Papa 18. Thurber and Nasher Stock co. 20-23.——ITEMS: Maud Moyles and Etta Gundaker, of the Woodland co., were the guests of their cousin, Mrs. J. R. Donnelly, of this city, 6.—Local lodge of union musicians are preparing to celebrate Gilmore Day here May 17.—Harry Rutter, of this place, went to New York 6 to sail for France, to join McCadden's Circus.—Jack Cousins, the equestrian director of Sig. Sawtelle and Welsh Brothers' Combined shows, has arrived here from Cuba. The circus will open here April 24. V. C. Woodward, treasurer of the Fulton, will go in advance, and Clinton Newton will be press agent.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Kirk Brown co. closed Feb. 27-4 with excellent business; first-class plays; well produced. Emma Bunting co. 6-11; good business. Plays: Prince of Patches, Miss Sherlock Holmes, Runaway Match, Daughter of South, To Be Buried Alive, Little Devil, Golden Giant, Why Women Ruin Men, Black Flag; clever specialties. Wife's Secret 13-15. Younger Brothers 16-18. Two Johns 20-22. Darkest Russia 23-25.——NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.): Eva Tanguay in Sambo Girl 4 canceled. Louis Mann 7 pleased very good business in Second Fiddle. 'Way Down East 9, 10. Otis Skinner 11. Pasada (Elks' benefit) 13-18. Sergeant Kitty 20. Two Orphans 22. Eight Bells 23. Maid and Mummy 24. At Old Point Comfort 25.——ITEMS: Elks have leased old Fleming Homestead on Second Street and promise to have one of finest social quarters in State fitted up by April 1.—A prominent M. E. minister in town took exception to artistic posters used by Louis Mann and had liberal coat of red paint applied to exposed bosoms and nether limbs, from the knees down.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Thomas Q. Seabrooke in Billionaire 3; S. R. O.; mediocre performance. Louis Mann in Second Fiddle 4; good business and performance. Ellis F. Glickman in The Griene 6; fair business; pleased. 'Way Down East 7, 8; capacity; good co. Ellis F. Glickman (return) 9. Burgomaster 10. Ethel Barrymore 11. Maid and Mummy 18.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Desperate Chance 2-4; S. R. O.; good performance. Bennett-Moulton co. 6-11; excellent business; good co. Plays: Outcast of Society, Daughter of People, Fatal Coin, Shadowed Lives, Jealous Wife, Sidelights of New York, The Belle of Virginia, Shipwrecked, The London Bank Robbery.——COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in The Young Wife 5-11; pleasing performance; good business. Barbara Frietchie 13-18.

WILKES-BARRE. — THE NESBITT (Harry Brown, mgr.): Louis Mann in Second Fiddle 3; good co.; fair business. Thomas Seabrooke in Billionaire 4; good co.; poor performance; good houses. 'Way Down East 6; good co. and business. Yiddish Opera 8 pleased small audience. Ethel Barrymore 10. Burgomaster 11. Ezra Kendall in Weather Beaten Benson 13. Prince of Pilsen 15. Maid and Mummy 17. Mrs. Wiggs of Cabbage Patch 23.——GRAND OPERA HOUSE (Harry Brown, mgr.): Fast Life in New York 2-4; fair co.; good business. Chester De Vonde co. in repertoire 6-8; good co.; big business. Bennett-Moulton co. 9-11. On Suwanee River 13-15. Hot Old Time 16-18.——ITEM: Thomas Seabrooke Opera co., playing Billionaire, broke up here Saturday night, 4.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Struggle for Gold 3; good performance; fair business. Aristocratic Tramp 4 pleased good houses. Shadow of Gallows 7; good business and performance. Human Hearts 9. Fortune Teller 10. Her Only Sin 11. Faust 14. At Old Cross Roads 15. Wizard of Oz 21.——GAYETY OPERA HOUSE (Colonial Theatre Co., lessees; Geo. S. Challis, mgr.): Sam T. Jack's Burlesquers 6; crowded house; satisfactory performance. Joshua Simpkins 8; good house; pleasing performance. Roger Brothers' Vaudeville co. 17, 18.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Quincy Adams Sawyer 7 delighted large house; strong co. Her Only Sin 10. Circus Day 11 canceled. Prince of Pilsen 14. Eight Bells 21. Keene (magician) 22 canceled. Peggy from Paris 24. Marie Wainwright 23. Joseph Hart and Carrie De Mar in Mama's Papa 28. Fortune Teller April 1. Tobe Hoxie 6 canceled. Robert B. Mantell 8. When Women Love 10. Babes in Toyland 13.——KEAGGY THEATRE (Frank Good, mgr.): Sam T. Jack's Burlesquers 4; decidedly poor performance; crowded house. Gay Old Sport 30.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Ezra Kendall in Weather Beaten Benson 1; well filled house; fine performance. Isle of Spice 2; perfect performance; packed houses. Burke-McCann co. closed 3, 4 with Broken Home, Cowboy Preacher, Two Orphans to big business; satisfaction. Miss Bob White 6 satisfied big houses. Bunch of Keys 7; fair performance and business. Two Johns 8. Harvester, with Otis Skinner, 9. Ragged Hero 11. Wizard of Oz 13. Prince of Pilsen 15. Her Only Sin 16. Royal Chef 17. Thomas E. Shea 18.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Elks' Minstrels (local) [illegible] pleased large audiences. Quincy Adams Sawyer [illegible] deserved better house. Human Hearts 10. Fortune Teller 11. Prince of Pilsen 13. At Old Cross Roads 14. Wizard of Oz 15. Factory Girl 21. Village Postmaster [illegible] Mann 23. Marie Wainwright 24 [illegible] Seminary Girl 27. Mama's Papa [illegible] When Women Love [illegible] OPERA HOUSE (Harry Be[illegible]

NOTHING MORE DANGEROUS

Than Cutting Corns [illegible]
Pad cures by A[illegible]
The sanitary [illegible]
accept any [illegible]
Foot-Ease [illegible]
merit and [illegible]
Powder [illegible]
the cure [illegible]
mail. [illegible]
Olmsted [illegible]

Sam T. Jack's [illegible] large audience; co. fair. Jerry 5. [illegible]

NEW [illegible] HOUSE (Jacob F. Genkins [illegible]): [illegible] good performance and [illegible] Galland in Dorothy Vernon 3; excellent [illegible] and delighted audience. Stetson [illegible] pleasing performance; good [illegible] co. 6-11 opened with [illegible] plays: Across the Desert, [illegible] business fair. Joseph Hart [illegible] De Mar in Mama's Papa 13. Quincy [illegible] Cleveland Ladies' Orchestra 15. Village Postmaster 16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Under Southern Skies 2: good and enthusiastic audience; excellent co.; many recalls. Alice in Wonderland (Elks' Charity Fund) 3, 4; receipts over $1,300; play produced in fine style; pleased. Mamie Fleming co. 6-11. Plays first half: Yankee Bess, Battle for Love, Resurrection, Captain's Mate, Road to 'Frisco; good business; audiences pleased; cast and specialties good. Ezra Kendall 14. At Old Point Comfort 17. Miss Bob White 18. Minister's Daughters 24. Peddler 25.

LATROBE.—SHOWALTER'S NEW THEATRE (W. A. Showalter, mgr.): Alpine Yodlers Feb. 20; fair performance; good house. Little Homestead 21; fair performance and business. For Fair Virginia 25; fair performance and business. Minister's Sweethearts 2; poor performance and business. Joshua Simpkins 4; very poor performance; fair business. Sun's Minstrels 6; large and well pleased audience. Rogers Brothers 10, 11. Her Only Sin 15. At Old Cross Roads 16. Fortune Teller 31.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves mgr.): Policy Players 3. Thou Shalt Not Kill 4; fair business. Thurber-Nasher co. 6-11. Plays: Deserted Bride, Jim Bludso, Woman Behind Throne, Mrs. Jack, Fair Peggy from Erin, White Slaves of Russia, The Harvest of Sin, A Woman's Revenge, Octoroon; vaudeville specialties by Paulinetto and Piquo, Mlle. Pepita Delara, Master Phillip M. Thurber and Jack Westerman. Emery Stock co. 13-18 opening with Fortune's Fool, Ways of Women.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Quincy Adams Sawyer 2; excellent co.; capacity. Fatal Wedding 3; good business and co. Denver Express 4; good co.; pleased full house. Ragged Hero 7; fair co.; light business. Her Only Sin 9. In Shadow of Gallows 11. Fortune Teller 13. Merry Tramps 14. White's Faust 18. Bradford's Stock co. 20-25. Wizard of Oz 26. Beauty Doctor 27. Martin's U. T. C. 28. When Women Love 29. Last Rose of Summer 30. Devil's Auction 31.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser mgr.): Chicago Stock co. closed Feb. 27-4 to exceptionally big business. Plays last half: Carmen, Great Conspiracy, Mystery of Malvern, Little Minister, Cinderella, Dewey, Hero of Manila. When Bell Tolls 13. At Old Point Comfort (return) 14. Why Girls Leave Home 17. Minister's Daughter 18.——ITEM: Chicago Stock co. established a house record matinee 4.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Under Southern Skies 2; good co.; fair business. Human Hearts 4; good co.; capacity houses. Emery Stock co. 6-11; fair co. and business. Plays: Ways of Women, Fortune's Fool, In Arkansaw, Beautiful Fiend, Road to Kildare, Camille, Dr. Jekyll and Mr. Hyde, Other People's Money, King of Tramps. Bunch of Keys 13. Desperate Chance 14. Katzenjammer Kids 18. Gunner's Mate 15 changed to 25.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): For Fair Virginia pleased good house 2. Aristocratic Tramp 3; well received. Human Hearts 6; fair audience; good co. In Shadow of Gallows 8. Joshua Simpkins 10. Devorak-Davidson Stock co. 17, 18. Rogers co. 21, 22. J. C. Keene 24. Caught in Web 25. Wayward Son 28. Gay Old Sport 29. Circus Day 30.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Denver Express 2; satisfaction; fair house. Quincy Adams Sawyer 4; very good co. Human Hearts 7 drew only fairly well owing to inclement weather; play in capable hands. Joshua Simpkins 9. In Shadow of Gallows 11 canceled. From Rags to Riches 18. Last Rose of Summer 21. Lady Audley's Secret 25. When Women Love 30. Why Girls Go Wrong April 4. Jerry from Kerry 11.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Factory Girl 6-8; good co.; large attendance. Peddler 13-15. Struggle for Gold 16, 17. Aristocratic Tramp 18.——MAJESTIC THEATRE (Erie Amusement Co., props.): Madame Schumann-Heink in Love's Lottery 3; S. R. O. Show Girl 4, with Hilda Thomas; good co.; fair attendance. Liberty Belles 13. Sherlock Holmes 18.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Miss Bob White 4; good co.; fair business. Wizard of Oz 10. Factory Girl 15. Jewel of Asia 20. Quincy Adams Sawyer 21. Sam T. Jack's Burlesquers 22. Fortune Teller 29. Village Postmaster 31. Isle of Spice April 4. Breezy Time 6.——ITEM: Manager Clark will run special train from Philipsburg for Wizard of Oz 10.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Isle of Spice 3; a winner; capacity. Dora Thorne 4: fair business. When Bell Tolls 6; good house. Miss Bob White 7; crowded house. Bunch of Keys 8; fair patronage. Ragged Hero 9; large attendance. Otis Skinner in Harvester 10; S. R. O. Wizard of Oz 11. Thomas E. Shea 12-17. Village Postmaster 18.

MT. CARMEL.—THEATRE: Mamie Fleming co. Feb. 27-4; good performances; S. R. O. Plays last half: Her Marriage Vow, Carmen, Gold King, Tom Sawyer. Damon and Pythias 7. Why Girls Leave Home 13. Bunch of Keys 16. Thoroughbred Tramp 18. 'Way Down East 20. Burke and McCann co. 23-25. Sam T. Jack's Burlesquers 27. Quincy Adams Sawyer 30.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Devil's Lane 2-4; good performances and houses. Myers Stock co. 6-8; good performances. Plays: At Cozy Corners, Black Hand, East Lynne, Beware of Men, Man's Enemy, Sign of Four; large houses.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Mummy and Humming Bird 2. Babes in Toyland 4. Woodland 7. Magda 8.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Mummy and Humming Bird 4; fine co.; good business; well pleased. Hyde and Behman's Vaudeville co. 6, 7; four performances; good business; very good co. Human Hearts 13. Wedded, but No Wife 14. Two Johns 15. When the Bell Tolls 17. Ragged Hero 18. Wife's Secret 18.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): Minister's Sweethearts 3 delighted large and enthusiastic audience. Two Johns 6; good performance; large house. Denver Express 8; excellent performance; large audience. In Shadow of Gallows 10. Roger Brothers 15, 16. Keene (magician) 21. Last Rose of Summer 24. Wayward Son 29. Circus Day 31.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Dora Thorne 8; good business, considering Ash Wednesday. Miss Bob White 11. Factory Girl 13. Struggle for Gold 15. Sun's Minstrels 16. Joshua Simpkins 18. Quincy Adams Sawyer 20. Gay Old Sport 22. John Dvorak 23-25. R. J. Erwood Stock co. 27-April 1.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Factory Girl 2; ordinary attraction; poorly patronized. Village Postmaster 10. Sun's Minstrels 11. Joseph Hart and Carrie De Mar 14. Quincy Adams Sawyer 15. Little Homestead 16. Moonshiner's Daughter 18. Fortune Teller 20. Devil's Lane 23.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Madame Schumann-Heink in Love's Lottery 4 delighted enthusiastic S. R. O. Village Postmaster 7 pleased large house. Dora Thorne 11. Sign of Cross 13. Royal Slave 15. Yankee Consul 16. Moonshiner's Daughter 17. Quincy Adams Sawyer 20. Burgomaster 22.

ROCHESTER.—GRAND OPERA HOUSE (George Challis, lessee; William Gillman, res. mgr.): Stetson's U. T. C. 2 pleased large audience. Minister's Sweethearts 4; good performance; fair business. Ragged Hero 6; pleasing performance; large audience. Struggle for Gold 7; poor performance and business. Quincy Adams Sawyer 9. Bluebeard Burlesquers 11.

PITTSTON.—LYRIC THEATRE (H. J. Sinclair, res. mgr.): Why Girls Leave Home 4 pleased capacity houses; play and co. all good. Chicago Stock co. 6-11; S. R. O.; good co. and specialties. Plays first half: Prince Otto, Resurrection, Parish Priest, Sealed Lips, For Hearth and Home. James Kennedy co. 13-18.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Typewriter Girl 2 failed to appear account manager disappearing with box-office receipts before reaching here. Under Southern Skies 6; S. R. O.; pleased; well balanced co. Jewel of Asia 16.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Human Hearts 3; good business; pleased audience. Burke-McCann co. 6-8. Plays: Irish Nobleman, Cowboy Preacher, Why Women Wed; good house satisfied. 'Way Down East 13. Moonlight Maids 15. Ragged Hero 16. Katzenjammer Kids 17.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, bus.-mgr.): Bertha Galland in Dorothy Vernon 2 deserved much better house. Stetson's U. T. C. 6; big business. Sun's Minstrels 9. From Rags to Riches 10. Royal Chef 14. Village Postmaster 15.

BEAVER FALLS.—LYCEUM THEATRE (S. Hammer, mgr.): Stetson's U. T. C. 3; good business. Ragged Hero 4; co. and business fair. Bertha Galland (Elks' benefit) 7; co. and business good. Struggle for Gold 8. From Rags to Riches 9. Porter J. White 11.

TYRONE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Dora Thorne 3 pleased big house; very good attraction. Keene 9. Heart of Texas 11. Jewel of Asia 18. Her Only Sin 20. Quincy Adams Sawyer 23. Frederick Warde and Kathryn Kidder in Salammbo 28.

MONESSEN.—OPERA HOUSE (Samuel E. Barton, mgr.): Quincy Adams Sawyer 3 delighted large and enthusiastic audience. To Die at Dawn 4 pleased well filled house. Joshua Simpkins 11. Her Only Sin 14. Village Postmaster 21. J. C. Keene 25. When Bell Tolls 31.

GREENVILLE.—LAIRD OPERA HOUSE (Holby and Co., mgrs.): Martin's U. T. C. 7; satisfactory business and co. Struggle for Gold 10. Liberty Belles 15. Little Homestead 18. Fads and Follies 21. When Women Love 23. Devil's Lane 27. Michael Strogoff April 5. Great Rogers 7, 8. Strollers 10.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): Two Old Cronies 4; big business; fair co. Jewel of Asia 7 delighted large house. Katzenjammer Kids 14. Wife's Secret 16.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Royal Slave 8; fair attendance and co. Sun's Minstrels 10. Aristocratic Tramp 13. Village Postmaster 14. Little Homestead 17. Fortune Teller 21. Burgomaster 24. Louis Mann 25.

RENOVO.—KANE'S THEATRE (Joseph F. Kane, mgr.): Hi Holler Minstrels (local from Jersey Shore) 2; auspices Y. M. C. A.; entire satisfaction; large house. Under Southern Skies 3; packed house; treat; one of best plays of season.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Under Southern Skies 7; capacity; exceedingly well pleased; best show of kind that has been here this season. Miss Bob White 17. Quincy Adams Sawyer 29.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Sophie C. Bradford Stock co. 2-4 in Roanoke, Heart of Tennessee, Heart of West; good co. and business. Rodgers Stock co. 6-8; good co.; fair business.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Thou Shalt Not Kill 3; fair house. Rivals 8. Gorton's Minstrels 18. Cleveland Ladies' Orchestra 21. Two Johns 29. Volunteer Organist April 1.

FRANKFORD.—EMPIRE (William B. Allen, mgr.): Martin's U. T. C. 3; good performance; big business. Metropolitan Comedy co. and Moving Pictures 4; usual Saturday big business. Rentz-Santley co. 9-11. Emma Bunting co. 13-18.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): 'Way Down East 8; good performance; big business. Sam T. Jack's Burlesquers 13. Bunch of Keys 15. U. T. C. 17.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Old Dairy Homestead (local) 2; good business. Royal Slave 6; fair house. Village Postmaster 8 pleased good audience. Miss Bob White 13. Fortune Teller 23.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Sign of Cross 3; good performance and business. Struggle for Gold 4; fair performance; good house. Sun's Minstrels 8. Faust 10. Wizard of Oz 14. Keene (magician) 15.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenomin, mgr.): Why Girls Leave Home 2 pleased good house. Minister's Daughters 13. When Bell Tolls 14. Damon and Pythias 15. Chicago Stock co. 20-25.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Mummy and Humming Bird Feb. 27; one of most satisfactory performances of season; well packed house. Typewriter Girl 6 failed to appear. Human Hearts 11.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Why Girls Leave Home 6; large audiences. Typewriter Girl 7 failed to appear. Garside Stock co. 13-18.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): Rogers Brothers' Vaudeville co. 3, 4; fair co. and business. When Bell Tolls 9. Why Girls Leave Home 11. Verna May co. 16-18.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Miss Bob White 1; very good co.; large house. Wizard of Oz 8. Circus Day 22. Maloney's Wedding Day 29.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Isle of Spice 4 pleased full house; excellent co.; fine choruses. Bunch of Keys 10.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Jewel of Asia 9. Human Hearts 10. Burke-McCann co. 13-15. Bunch of Keys 17. Down on Suwanee River 18.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Katzenjammer Kids 11. Two Johns 13. 'Way Down East 14.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Damon and Pythias 6 pleased fair audience. Vance May co. 13-15.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Twentieth Century Minstrels 1; crowded house; good performance.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Miss Bob White (return) 2; good house and co. Dora Thorne 9.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Factory Girl 3; fair co.; full house. Hooligan's Troubles 8. Miss Bob White 9.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Damon and Pythias 8; small business; performance fair. Jewel of Asia 11.

RENOVO.—At Pike's Peak failed to please small audience 7. Miss Bob White 14.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Burgomaster 3; clever co.; delighted large, enthusiastic house. Harvey and Gage co. (return) 6-11 (except 7) opened in Parish Priest to full house. Other plays: Nutmeg Match, Hearts of Blue Ridge, Rachel Goldstein, Nobody's Claim, Queen of Chinatown; fair business; capable co. Annie Russell and excellent co. in Jinny the Carrier 7; large audience; charming performance. De Wolf Hopper 15.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Pearl of Savoy 6-11 to good business. Lenora Kirwin in leading role more than added to her popularity in this city as versatile actress. Mr. Duggan shared honors. Miss Leigh was good as Marchioness. Miss Starr scored. Messrs. Bostwick, Dailey, Garrick, and Heffernan made good. Lady of Lyons 13-18.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Mrs. Stuart Robson and vaudeville 14. Little Outcast 21. Thou Shalt Not Kill 25.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Ghosts 18 canceled.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, mgr.): James J. Jeffries Feb. 20; business good; performance fair. Beulah Thompson in Maud Muller 22; performance and business good. Thomas Jefferson in Rip Van Winkle 4; business good; performance excellent.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Lyric Stock co. Feb. 27-4, at popular prices; fairly successful. Friend of Family 1; light business; co. not up to requirements. Volunteer Organist 8. Runaways 10. Texas 11.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Thomas Jefferson in Rip Van Winkle 2; S. R. O.; pleased. Maud Muller 6; fair business and performance. Captain Barrington 17.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Thomas Jefferson in Rip Van Winkle 1; excellent co.; good business. Volunteer Organist 13.

FLORENCE.—AUDITORIUM (W. J. Wilkins, mgr.): Friend of Family 2; performance very good; full house. Tom Jefferson in Rip Van Winkle 6; performance excellent; crowded house.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Helen Grantley in Her Lord and Master 4; good business; satisfaction. Boy of Streets 13. Happy Hooligan 18. Sanford Dodge 24, 25.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Barlow Brothers' Minstrels 3 pleased well filled house. Rose Coghlan in Diplomacy 6; light house. All-star cast in Two Orphans 8. Lionel Barrymore in Other Girl 9. Rogers Brothers 15. Viola Allen 20. Walker Whiteside 21, 22.——THE BIJOU (Allen Jenkins, mgr.): Florence Bindley in Street Singer Feb. 27-4 drew well; pleased. Stella Mayhew in Show Girl 6-11; big business. Walter Edwards in Sign of Four 13-18.——TABERNACLE: Melba 17.——THE GRAND (Y. C. Alley, mgr.): Richards and Pringle's Minstrels 9, 10. Si Plunkard 13, 14.——ITEM: Y. C. Alley has secured the Grand from Mrs. T. J. Boyle and will manage this house balance of the season, booking independent attractions.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins' Stock co. Feb. 27-4; good production of Resurrection; Lucia Moore as Moslava especially pleasing. Cowboy and Lady 6-11 drew well. Damon and Pythias 13-18.——BIJOU (Benjamin M. Stainback, mgr.): Walter Edwards (return) in Sign of Four 27-4 (except 3); good houses. Madame Melba in concert 3; immense house. Florence Bindley drew well 6-11. Arizona 13-18.——LYCEUM THEATRE (Frank Gray, lessee and mgr.): Girl from Kay's drew well 27, 28. All-star production of Two Orphans packed house at advanced prices 6, 7. Richard Mansfield 8. Other Girl 10, 11. Rogers Brothers 13, 14.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, mgr.): Because I Love You (local) Feb. 28; good performance; crowded house. Carroll Stock co. 20-22. Plays: Parisian Princess, Fatal Wedding, Niobe, Rip Van Winkle; fair performances; good audiences. Charles Dickson in Simple Life 24; excellent performance; large audience. Barlow's Minstrels 27. Lyman Twins in At the Races 2.

KNOXVILLE. — STAUB'S THEATRE (Fritz Staub, prop.): Rose Coghlan in Diplomacy pleased good house 3. Olympia Musical co. 6-8; large and well pleased audiences. Sergeant Kitty 9. Two Orphans 10. William H. Crane 11. Viola Allen 13. John Drew 14. Runaways 15.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): At the Races 1; house and performance fair. Imperial Stock co. 6, 7; good business and performances. Plays: Younger Brothers, Shadow of Sin. Sergeant Kitty 8. Two Orphans 9. William H. Crane 10. James J. Jeffries 11. Viola Allen 14. John Drew 15.

COLUMBIA.—GRAND OPERA HOUSE (Ashley Wilkins, mgr.): Charles Dickson Feb. 28; poor house; co. fair. Barlow's Minstrels 1; good house; splendid co. Lyman Twins 3; large house; co. very poor. Jewel Stock co. 6-9. Si Plunkard 11.

UNION CITY.—REYNOLDS' OPERA HOUSE (J. C. Reynolds, mgr.): Frank Dudley Dramatic co. closed Feb. 27-4 to packed houses; delighted. Lyman Twins 8.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): James J. Jeffries 8. Faust's Minstrels 10. El Capitan 11.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Richard Mansfield in Ivan the Terrible Feb. 27; fair audience; representation as complete as could be; did not strike favor of audience to any great extent; regret expressed that another bill had not been chosen. Marriage of Kitty (return) 28; changed cast; pleased medium house. Butlers (hypnotists) 1-6; increasing attendance; pleased generally. Lewis Morrison 9. Trip to Egypt 11. Florence Roberts 12.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Marriage of Kitty Feb. 26; satisfactory; good business. Richard Mansfield in Ivan the Terrible 1; S. R. O.; fine performance. Faust 6. Florence Roberts 9, 10. Roselle Knott 11, 12. White Whittlesey 14, 15. Shore Acres 16. Rudolph and Adolph 17, 18. Beauty and Beast 19, 20. Trip to Egypt 21, 22. Other Girl 23. Chase-Lister co. 26-31. Viola Allen 28.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Miller Brothers' Diorama 5-12.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Marriage of Kitty Feb. 27; small house. Richard Mansfield in Ivan the Terrible 28; big house; many of those present, however, who had seen Mr. Mansfield in other roles were sorely disappointed with this performance. Chase-Lister co. 3, 4 in Clover Dale. Black Horsemen; light business.——THE EMPIRE: Frank Rich Stock co. and vaudeville week 27-4; business fair. Carmen 6-11.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker mgr.): All-star cast in Two Orphans Feb. 27; S. R. O.; excellent performance; enthusiastic audience; receipts, $2,100. Richard Mansfield in Beau Brummel 2; big business; receipts, $2,300; had been billed to present Ivan the Terrible, but changed day before performance to Beau Brummel; opinion prevalent day following that performance not worth admission charged, which was $3.

DALLAS.—THEATRE (George Anzy, mgr.): Black Patti Troubadours 1; topheavy house. Two Orphans 2; all-star co.; charmed to utmost large and cultured audience. Lewis Morrison in Faust 3; very capable co.; nice business. Richard Mansfield in Ivan the Terrible 4; as usual pleased; large audience; support not as good as he usually carries. Zaza 6, 7. Cousin Kate 8. Shore Acres 10, 11.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Black Patti's Troubadours Feb. 28; well filled, topheavy house; performance pleased. All-star cast in Two Orphans 1; S. R. O.; performance best ever seen here. Richard Mansfield in Ivan the Terrible 3; full house; performance pleased. Shore Acres 4; capable co.; well filled houses; performance pleased.

WACO.—THE AUDITORIUM (Jake Garfinkle, mgr.): All-star cast in Two Orphans Feb. 28; immense business; splendid production; delighted. Marriage of Kitty pleased large house 3. Roselle Knott in Cousin Kate 10. Florence Roberts in Marta of Lowlands 11.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, mgr.): Lewis Morrison in Faust Feb. 27; fair co. and house. Shore Acres 3; rather capable co.; pleased good audience. Florence Roberts in Tess of the D'Urbervilles 4; finished production; charmed fair house.

TEXARKANA.—GRAND OPERA HOUSE (Ehrlich Brothers, owners and mgrs.): Roselle Knott in Cousin Kate Feb. 28; most finished production; large business. Trip to Egypt 3; not one redeeming feature to whole; large houses. Black Patti 7. Butlers 20-25.

MARSHALL.—OPERA HOUSE (James Drake, lessee; R. H. Patterson, mgr.): Roselle Knott in Cousin Kate 1; large business; co. good. Trip to Egypt 4; good business and co. Black Patti 6.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Black Patti 2; splendid performance; S. R. O. Roselle Knott in Cousin Kate 4; entire satisfaction; good audience.

WAXAHACHIE.—SHELTON OPERA HOUSE (W. H. Shelton, mgr.): Black Patti Troubadours 3; good business; pleased. Marriage of Kitty 4.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (W. S. Morehead, mgr.): Duncan Clark's Female Minstrels 1; good business; performance fair.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Tatum (mind reader and wizard) Feb. 27-2; fair business. Duncan Clarke's Female Minstrels 3.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Carter's Comedians 6-11.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Over Niagara Falls 7.

VERMONT.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.): Nat C. Goodwin in A Gilded Fool 3; capacity. Maid and Mummy 6; S. R. O.; attraction highly appreciated. Eben Holden 11. Mummy and Humming Bird 15. Fort Ethan Allen Minstrels (local) 14.——ITEM: Appreciation of booking many high-class attractions is clearly shown by the very liberal patronage of our local as well as out-of-town theatregoers.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees; Don C. Francisco, mgr.): Bennett-Moulton co. 9-11; good advance sale. Mummy and Humming Bird 13. Peck's Bad Boy 20.

ST. ALBANS.—WAUGH'S OPERA HOUSE (J. R. Waugh, mgr.): Bennett-Moulton co. 13-16. Sign of Cross 24.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Mummy and Humming Bird 16. Sunny South 20. Bennett-Moulton co. 27-April 1.

WOODSTOCK.—MUSIC HALL: In the Sunny South 3; good house; pleased. Minstrels (local) 16, 17.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Mummy and Humming Bird 18.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): James J. Jeffries in Davy Crockett 3; fair house; good performance. Viola Allen in Winter's Tale 6; co. good; fine business. Alberta Gallatin in Clean Slate 8 pleased fair audience. Sultan of Sulu 10, 11. Sergeant Kitty 13. Bertha Galland in Dorothy Vernon 14. William H. Crane in Business is Business 15.——THE GRANBY (L. Joe Le Faucher, mgr.): George Sidney in Busy Izzy 6-11; S. R. O. at every performance. David Higgins in His Last Dollar 13-18.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, mgr.): James J. Jeffries Feb. 27; large and enthusiastic audience. Gorton's Minstrels 28; attendance fair; poor performance. Wizard of Oz 1 pleased large audience. Viola Allen 7; good business and performance. Kersands' Minstrels 8 pleased topheavy house. Sultan of Sulu 9. Alberta Gallatin 11. Sambo Girl 13. Sergeant Kitty 14. Bertha Galland 15. William H. Crane 16. 'Way Down East 17. Thomas Jefferson 18.

RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.): James Jeffries in Davy Crockett 1 pleased topheavy house. Florence Davis in Player Maid 4; co. and business fair. Texas 6 pleased small business. Sultan of Sulu 7, 8; excellent co. and business.——BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): His Last Dollar 6-11; good business. Busy Izzy 13-18.

PETERSBURG.—ACADEMY OF MUSIC (Dan Reagan, mgr.): Gorton's Minstrels 1; small house; pleased. James J. Jeffries in Davy Crockett 2; fair house; satisfied. Sultan of Sulu 6 delighted large audience. Player Maid 14. 'Way Down East 15. Bertha Galland 16. Thomas Jefferson 17. Eva Tanguay 11 canceled.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstien, mgr.): Florence Davis 2 pleased good house. Gorton's Minstrels 4; fair performance and business. James J. Jeffries in Davy Crockett 6 pleased good house. Sergeant Kitty 10. Alberta Gallatin in Clean Slate 14. Olympia Opera co. 15, 16, in When Reuben Comes to Town, Telephone Girl, El Capitan.

CHARLOTTESVILLE.—AUDITORIUM (J. [illegible] Leterman, mgr.): Kersands' Georgia Minstrels Feb. 22; S. R. O.; co. only fair. Chauncey Olcott in Terrence 3; large audience; co. very good. Gorton's Minstrels 6; fair house. Eva Tanguay in Sambo Girl 10. Louis Mann in Second Fiddle 14.

COVINGTON.—MASONIC THEATRE (C. A. Cover, mgr.): Weary Willie Walker 6; worst performance ever in Covington; disgusted large audience.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Kersands' Minstrels 20. Faust 28.

WASHINGTON.

EVERETT.—THEATRE (Edward C. Mony, mgr.): J. H. Stoddart in Bonnie Brier Bush Feb. 27; excellent co.; fair house. Charles B. Hanford in Don Caesar de Bazan 1; good performance; poor house.——CENTRAL THEATRE (Harry R. Willis, mgr.): Barlow Stock co. 27-4. Clara Mathes co. 6-11.——PARLOR THEATRE: Malan Magrath Theatre co. 27-4; good performance; big houses.

NORTH YAKIMA.—THEATRE (E. Fournier, mgr.): Joseph Murphy Feb. 23; fair performance; good business. J. H. Stoddart 2; excellent co.; good business. Paul Gilmore 7. Stetson's U. T. C. 15. Creston Clarke 28.——ITEM: Joseph Murphy was indisposed; his understudy did his part fairly well.

BELLINGHAM.—BECK'S THEATRE (A. C. Senker, mgr.): J. H. Stoddart in Bonnie Brier Bush Feb. 25; fine performance; good business. Charles B. Hanford 28 in Othello; good performance and business.

TACOMA.—THEATRE (Calvin Heilig, mgr.): Dr. Jekyll and Mr. Hyde Feb. 26. Mummy and Humming Bird 28. Paul Gilmore well spported; attendance fair.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Sign of Cross 1; good business. Howe's Pictures 3, 4, 6; light business. Otis Skinner 8. Prince of Pilsen 11. Royal Chef 13. Fortune Teller 14. Professor Napoleon 15, 16. Marie Wainwright 17. Two Orphans 18. Wizard of Oz 20. Louis Mann 22.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): His Majesty and the Maid 2-4; good business. Myrkle-Harder Stock co. 6-11. Plays: Slave Girl, Girl from West, At Risk of His Life, Child Stealers, Quaker Tragedy; S. R. O. Little Homestead 13-15. Smart Set 16-18.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Wilton Lackaye in Pit Feb. 22; packed house; fine production; audience immensely pleased. Florence Davis in Player Maid 23; fair house; very good co. 'Way Down East 28; more than satisfied good house; excellent co. In Shadow of Gallows 4; medium attendance; fair co. Real Widow Brown 6; light house; poor co. For Fair Virginia 7. Bertha Galland in Dorothy Vernon 10. At Old Cross Roads 14. Last Rose of Summer 16. Wizard of Oz 17.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): From Rags to Riches 1; great play for gallery; good business. Fortune Teller 3; good co. and performance; deserved better business. At Old Cross Roads 5; good co.; pleasing performance; satisfactory business. Murray Comedy co. 6-11. Howe's Pictures 14. Marie Wainwright in Twelfth Night 15. Devil's Auction 17. For Fair Virginia 18. Bennett and Moulton co. 20-25. Wizard of Oz 27. Strollers 31.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (L. S. Horner, mgr.): Jerry from Kerry Feb. 28; poor co. and business. Fortune Teller 8. At Old Cross Roads 10. Last Rose of Summer 13. Wizard of Oz 16. Human Hearts 18. Yale's Devil's Auction 22. Thomas Jefferson in Rip Van Winkle 27. Joseph Hart and Carrie De Mar 31.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Porter J. White in Faust Feb. 24; fair co. and business. From Rags to Riches 27; fair co. and business. Mary Emerson 3 canceled. To Die at Dawn 7; fair co.; poor business. W. B. Patton in Last Rose of Summer 10. Real Widow Brown 13. Myrkle-Harder Stock co. 20-25.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Fortune Teller 4; excellent business. Mabel Paige, supported by Southern Stock co., opened 6-11 to S. R. O. in Little Stowaway. Marie Wainwright in Twelfth Night 14. For Fair Virginia 15. Louis Mann 16. Devil's Auction 18. Kersands' Minstrels 20.

GRAFTON. — BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): 'Way Down East 2; splendid performance; topheavy house. Sam T. Jack's Burlesquers 9. Real Widow Brown 11. At Old Cross Roads 13. Convict No. 311 (local) 15, 16. Wizard of Oz 18.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): James Jeffries in Davy Crockett 7; crowded house; performance fair. Elks' Minstrels (local) 11. Friend of Family 15. Faust's Minstrels 16. Runaways 18. Rose Coghlan 20.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Two Merry Tramps 7; S. R. O. Human Hearts (return) 14.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Kersands' Minstrels 17.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Daniel Sully in Our Pastor (return) 1 pleased large audience. Richard Carle in Tenderfoot 3; S. R. O.; audience carried away. David Harum 4; well received; fair house. Winsome Winnie 7. Kyrle Bellew 11. Tim Murphy 16, 17. Checkers 21. Bonnie Brier Bush 22.——ITEM: Walton H. Pyre, who soon closes with Ada Rehan and will produce A Fool and His Money, will bring his co. to Madison for rehearsals. Tour will extend well into June.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Heart of Maryland Feb. 19; fine business; audience pleased. Nannette Comstock in Crisis 24 pleased S. R. O.; performance good. Why Girls Leave Home 26; good business and performance; pleased. Daniel Sully in Our Pastor 5 pleased S. R. O.; performance good.

JANESVILLE. — MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Mildred Holland in Triumph of Empress Feb. 27 pleased good house. Imperial Band (local), first annual minstrel performance, 28; capacity. David Harum 3 satisfied fair house. Paula Edwardes 8. Beggar Prince 11. Walter Fane Stock co. 13.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Perley Opera co. 1 in Girl and Bandit; house crowded; fine performance. Mildred Holland in Triumph of Empress 3; play well rendered; general satisfaction. Arion Band Concert and Vaudeville (local) 15; good house. David Harum 8. Mahara's Minstrels 12.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Daniel Sully in Our Pastor (return) Feb. 28; very good performance; large and appreciative house. Hearts and Diamonds (local) 4; S. R. O.; play well rendered. Mildred Holland in Triumph of Empress 7; best play of season; fair business. Hoity Toity 14. Merchant of Venice 22.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): County Chairman Feb. 28; good show; big business. Hoity Toity 3; very poor. Vaudeville 6-11. Nannette Comstock in Crisis 13. Isle of Spice 16. Mildred Holland in Triumph of Empress 20. David Harum 23. Creatore's Band April 6.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): David Harum pleased good house 2. Daniel Sully in Our Pastor 3; small house. Alphonse and Gaston 7. Buffalo Mystery 9. E. C. Wilson Theatre co. 10-12. Winnegar Dramatic co. 20-25. Fatal Wedding 29. Capital and Labor 31.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Rodney Stock co. Feb. 22-26 pleased full houses. Girl and Bandit 28 delighted packed house. Mildred Holland 4 pleased full house. County Chairman 7 failed to appear. David Harum 11. Hoity Toity 12.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Sweet Lavender (local) 3, 4. David Harum 5; fine production; co. good; best of satisfaction; almost capacity. Orpheum Show 12. Stetson's U. T. C. 15. Yon Yonson 19.

STEVENS POINT. — NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Joseph De Grasse in Merchant of Venice Feb. 24 pleased large business. Daniel Sully (return) 1; big business; excellent satisfaction. Hoity Toity 16.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Crisis Feb. 28; light business; fair performance. Hoity Toity 2; good business; fairly well pleased. Mildred Holland 9. Beach and Bowers' Minstrels 15. Bonnie Brier Bush 21.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Mildred Holland in Triumph of Empress 2; capacity; co. first-class; performance fine. David Harum 6; good business.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): Daniel Sully Feb. 27; very good co.; highly

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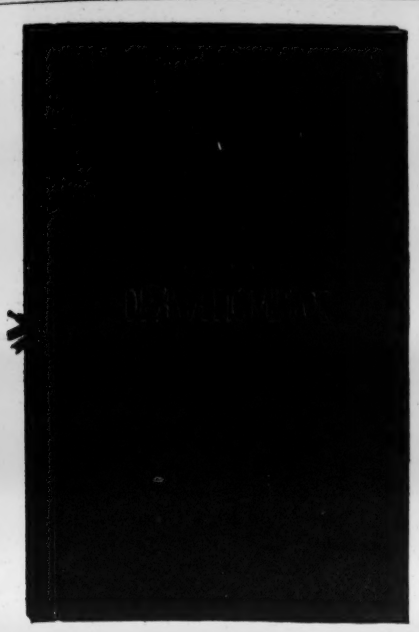

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pleased small house. Donna Troy co. 13-18. Yon Yonson 21. Fatal Wedding 24. Mahara's Minstrels 31.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Flora De Voss Stock co. 6-11. Alphonse and Gaston 17. Joseph De Grasse 20. Mildred Holland 23.

RHINELANDER.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Flora De Voss co. Feb. 30-4; good business; co above average. Alphonse and Gaston 14. Fane Stock co. April 3-8.

NEENAH.—THEATRE (William C. Wing, mgr.): Maloney's Wedding Day 4 disappointed fair house. Stetson's U. T. C. 23. Howe's Pictures 31. Mildred Holland April 1.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. R. Hamilton, mgr.): Joseph De Grasse in Merchant of Venice 2; good co. and house.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Mahara's Minstrels 6 pleased fair house. Alphonse and Gaston 10.

LA CROSSE.—THEATRE (J. Stras, mgr.): Richard Carle in Tenderfoot 4; large house.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Sweet Clover 1 canceled. Everyman 2; fair co.; good business. Over Niagara Falls 13.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): From Rags to Riches 7.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Over Niagara Falls 10. Little Outcast 21.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Fiske-Stock co. 1-7 in Circus Girl, North Carolina Folks, In Heart of Tennessee Mountains, Two Orphans; business big; good performances. W. S. Harkins co. 20-April 8. Mummy and the Humming Bird 10, 11.==YORK THEATRE (R. J. Armstrong, mgr.): City Cornet Band (local) presented U. T. C. 6, 7 to big business; fine performances. Dale's English Opera Singers 13-15. Edward Terry in Sweet Lavender 23.

SYDNEY, N. S.—SYDNEY LYCEUM (Macadam and Cruise, mgrs.): W. S. Harkins co. Feb. 22-1. Plays: In Mizzoura, Jilt, My Geraldine, Maister of Woodbarrow, Lost in New York; good co.; capacity. Lost in New York 9. Raffles 10.==KING'S THEATRE, GLACE BAY (Cruise and Macadam, mgrs.): W. S. Harkins co. 1-8. Plays: My Geraldine, In Mizzoura, Lost in New York, Captain Letterblair, Brown's in Town; crowded houses; co. satisfactory.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, mgr.): Hearts of Oak Feb. 28, 1; fair houses. Cazeneuve Stock co. 2-4; usual good patronage. Co. opened 6 for three nights and matinee to large audience; this engagement will be last of co. for season. Ysaye 9. Pretty Peggy 10, 11. May Yohe and Vaudeville 13, 14. Cingalee 15, 16. Edward Terry 20, 21. Dale's English Opera co. 22-25. Bertha Galland 25-27.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Vaudeville 2; fair business and satisfaction. Cingalee 3, 4; three performances; large and well pleased audiences. Edward Terry in Sweet Lavender 6; drew well and satisfied critical audience. Wayward Son 7; good house; pleased. Sky Farm 10, 11. Sherlock Holmes 13. Adelaide Thurston in Polly Primrose 14. San Toy 18. Cecil Miller in Lord Chumley 20. Ezra Kendall 21.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Kennedy Players Feb. 27-4; good co. and business. Plays: Octoroon, Midnight Express, Two Jolly Tramps, Boy from Bowery, Another Man's Wife, James Boys in Missouri, Tom Sawyer. Sky Farm 6; good co. and business. Adelaide Thurston in Polly Primrose 16.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Ysaye (recital) 6; large, fashionable audience. Pretty Peggy 7, 8. Jane Corcoran and Andrew Robson, supported by very capable co., delighted good house with fine performance. Edward Terry in Sweet Lavender and House of Burnside 10, 11. Cingalee 13, 14. May Yohe Vaudeville co. 15, 16.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Tom Marks co. Feb. 28-4 in Rose of Killarney, Jerry the Tramp, The Wife, Casey's Troubles, Prodigal, Night Before New Year's. Same co. 6-11. Old Clothes Man 13, 14. Bonnie Brier Bush 16-18. Crisis 20-22. Mummy and Humming Bird 24, 25. Her Lord and Master 27, 28. Creatore's Band 30, 31.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Sky Farm 2; fair co. and house. Hearts of Oak 4 failed to please fair house. Jane Corcoran in Pretty Peggy 7; splendid co.; good house. Edward Terry in Sweet Lavender 9. Lord Chumley 13. San Toy 23. Dorothy Vernon 25. Girl of Streets April 6.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Albini Vaudeville co. 2-5; fair houses and performances. Sign of Cross 7; good house; splendid performance. Hearts of Oak 11. Sky Farm 14.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Sign of Cross 4; fair co. and business. Sky Farm 7; good co.; deserved better house. Hearts of Oak changed to 13. San Toy 15.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Sky Farm 8 pleased fair house; scenery excellent. Sherlock Holmes 15. Lord Chumley 22. J. H. Stoddart April 1.

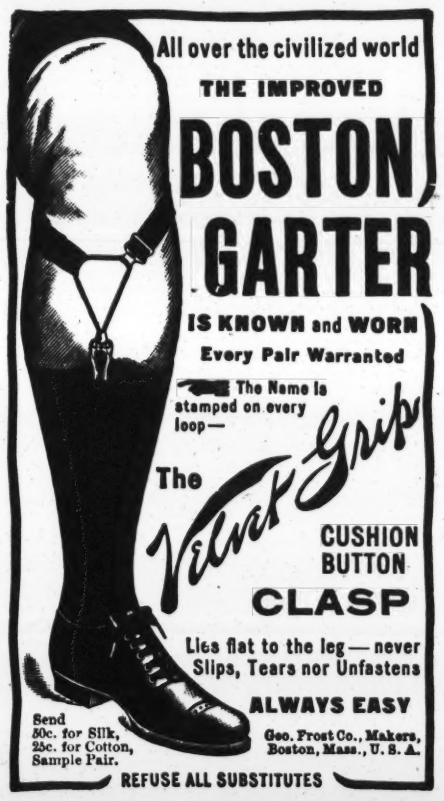
HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Dale's English Opera Singers Feb. 28; average concert co. Farm Folks 7; large audiences. W. S. Harkins co. 13-18.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Sign of Cross Feb. 27 satisfied large house. Wayward Son 8. Adelaide Thurston 13. J. H. Stoddart 31.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Sign of Cross 3; excellent co. and production; good audience; highly pleased. Hearts of Oak 10.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Sign of Cross Feb. 28; fair audience. Sky Farm 9. Sherlock Holmes 13.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Hearts of Oak 6; fair performance; poor business. Lord Chumley 12.



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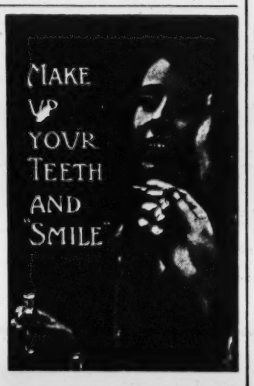

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